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DEVOTED TO MUSIC AND THE MUSIC TRADES.

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CHARLOTTE HUHN.

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NOTICE.

Electrotypes of the pictures of the following named
artists will be sent, prepaid, to any address on receipt of
four (\$4) dollars for each.During eleven years these pictures have appeared
in this paper, and their excellence has been universally
commented upon. We have received numerous orders
for electrotypes of the same, and publish the subjoined
list for the purpose of facilitating a selection.

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Otto Roth	Paul Kalisch	Anton Seidl
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Albert Venino	Dyas Flanagan	Hermann Ebeling
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Max Bendix	Mr. and Mrs. Carl Hild	Mary Howe
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John Lund	Louis C. Elson	Mr. and Mrs. Filmore
Edmund C. Stanton	Anna Mooney-Burch	Helene C. Livingstone
Heinrich Gudehus	Mr. and Mrs. Alves	M. J. Niedzielski
	Ritter-Goetze	Franz Wilczek
	Adele Lewing	Alfred Sormann
		Juan Luria

Do not forget that the genial composer and pianist, Xaver Scharwenka, will make his first public appearance in America next Friday afternoon at the Metropolitan Opera House, when a public rehearsal will be given, the regular concert taking place next Saturday evening.

THE "Evening Post" last Saturday night contained the following:

A morning paper comments on "those phenomenal people" who "are now arguing that no Italian opera company can be successful in New York, because Italian opera sung by a German opera company is not popular." Our esteemed contemporary is mistaken. The argument is based on the fact that within the last seven years Italian opera companies singing Italian operas have failed. There was Mr. Abbey, who had one of the most brilliant Italian companies ever heard in New York, and lost a quarter of a million; Mr. Mapleson, who wisely retired from the field as soon as German opera came on; Mr. Campanini, who lost \$50,000 in his short "Otello" season, and finally Mr. Abbey again, who made money on Patti nights, but lost heavily on all other performances, though those were the best he gave. Mr. Abbey is as ignorant of music personally as of Sanscrit; were he not he would understand that an operatic public that has once been educated to appreciate such magnificent performances of the best art works as the German opera company has given us during the last six years will not descend again to the level of those who mistake vocal pyrotechnics and brilliant platitudes for music. Indeed, they are obviously not going to accept the situation at all, for overtures have already been made to a theatre owner for a season of German opera next winter.

THE idea seems to be prevalent pretty generally, and THE MUSICAL COURIER also participated in it till last Saturday, to the effect that our intendant, Mr. Edmund C. Stanton, was entirely ignorant of the action of the directors of the Metropolitan Opera House in proposing the future change from German to Franco-Italian opera. On that day, however, we received among our transatlantic exchanges a Viennese musical journal, a fortnight old, which, somewhat to our surprise, contains the following notice: "We learn that several court opera singers with whom Manager Stanton, of the great German opera in New York, was treating for future engagements have received from him letters which make the continuation of the said enterprise seem doubtful."

How could or would Mr. Stanton have written these letters if he did not know anything of the impending change?

WITH all due deference to the New York "Herald" we seriously object to its placing in the category of German operas Duke Ernst's "Diana of Solange."

True, it was composed by a German, and a titled one to boot, but as it consists, for the most part, of faded Italian music we do not see why the "Herald" critic speaks of it in the same breath with the Wagner music drama.

All attempts to look on the intended change in the Metropolitan Opera House repertory as a black eye to the Wagner cause are simply puerile.

Richard Wagner still lives, and the rabid *Italianisimi* will be forced to resort to the production of his master works to keep themselves alive.

Besides there is not a modern composer of note who has not warmed his talents on the live coals of Richard Wagner's genius.

OUR esteemed contemporary, the Pittsburgh "Volksblatt," in its issue of Sunday the 4th inst. has the following flattering remarks about THE MUSICAL COURIER, for which herewith we return thanks:

"The New York MUSICAL COURIER has just finished its eleventh year. We congratulate! THE MUSICAL COURIER ever since its first appearance has remained faithful to the motto: 'Honest and fearless;' and what it writes has for this reason always had value and influence. Success in a business way has also not failed it, and thus the editors of this leading musical journal can look back upon their successful efforts of the past eleven years with justifiable pride."

Praise and appreciation of this kind, and from so high an authority, go far toward making the life of an editor worth living and solaces him for many disappointments in other directions.

WHILE many are agitating themselves over the contemplated changes in opera and to whom will be intrusted the baton just laid down by Theodore Thomas in the Philharmonic Society, Mrs. Jeanette M. Thurber, the president of the National Con-

servatory of America, has been quietly working for a permanent orchestra in this city.

Mrs. Thurber authorizes the following announcement:

Arrangements are perfecting that will enrich New York with a permanent orchestra, to be devoted to the performance of music of the highest order. The enterprise is under the auspices of the National Conservatory of Music of America, whose director will be the conductor of the new organization. Proposals have already been made to one of the foremost leaders of Europe, and several orchestral performers of renown will be brought from abroad to complete the personnel of the band, which will, furthermore, enlist the services of the most efficient players to be secured on this side of the Atlantic. The need of a permanent orchestra in this city has long been felt, and the educational influence of the undertaking upon the community and its potent aid as a factor in the ever broadening work of the National Conservatory can scarcely be overestimated.

Mrs. Thurber has engaged in many musical enterprises, and with disastrous results at times; but experience has been a teacher, and we believe she is at last on solid ground. While the Philharmonic Society is debating as to who shall be its next leader, Mrs. Thurber proposes to start an orchestra right under their noses, and a good one, too, we hope.

WE read in last Monday's "Herald" a glowing account of a new scheme for opera in German. Now, notwithstanding Mr. Oscar Chammerstein's well-known reputation as a projector of operatic and theatrical enterprises, we protest vigorously against any cheap, second-hand German opera in this city. If it is to be done at all, let it be done on a scale commensurate with its importance, but all petty jobbing affairs should be sternly frowned down.

Mr. Chammerstein has his hands full already with his Harlem theatres. We advise him sincerely not to meddle with grand opera. He might burn his fingers badly.

The report about Lilli Lehmann-Kalisch heading the new organization is of course utterly without foundation.

OPERA IN ITALIAN AND FRENCH.

WHEN in last Thursday's "World" appeared the announcement that the board of directors of the Metropolitan Opera House had the evening previous decided to accept a proposition of Mr. Henry E. Abbey to give next season sixty performances of opera in Italian and French, there was manifest on the part of our Italian friends a desire to shriek "Wagner music is dead in New York!"

Why this rash prophecy?

Let us retrospect a bit. When, after Mr. Henry E. Abbey's failure to keep up his enormously expensive establishment of Italian opera, it became necessary for the board of directors of the Metropolitan Opera House to accept the late Dr. Leopold Damrosch's proposition for opera in German, we never for a moment regarded it otherwise than a makeshift that might be found expedient to discard if necessary.

For seven years has poor suffering New York endured opera in German, and during that time, under the batons of the late Dr. Damrosch and the present Mr. Anton Seidl, has the unfortunate Gothamite been forced to listen to such singers as Materna, Lehmann, Brandt, Seidl-Krauss, Fischer, Alvary, Schott, Reichmann, Gudehus, and scores of other artists. A band that has no equal as an operatic orchestra, now led by a man who is acknowledged as a supreme conductor of opera, was also added to the list of woes of this stricken town. Include with this, please, a capital ensemble, good chorus and a nice adjustment of the working parts of that huge machine known as an operatic organization, all under the skilled hands of Mr. Edmund C. Stanton, and the list of the musical sufferings of the metropolis is complete.

The suffering, however, existed merely in the imaginations of the anti-Wagnerite. Wagner still continues to be the mainspring for the public, however, but even the most ardent Wagnerian is forced to admit that a change is welcome and that the repertory of the modern Italian and French schools contains works of merit worthy of representation on the boards of the Metropolitan Opera House.

So also thought Mr. Stanton.

We were promised half a dozen of these works at the beginning of the season, but were treated instead to the horrors of "Diana of Solange," the palpable Wagnerian imitations of "Asrael" and the sometime cleverness of "The Vassal of Szigeth."

It was too much; the board of directors, angered

and humiliated by the criticisms which were made, decided on French and Italian opera next season.

So be it!

If the anti-Wagnerites of this city fancy THE MUSICAL COURIER will lose its temper and attack the new scheme they are sadly mistaken.

Good music is good music in any language, and if it is well sung all the better, only we solemnly warn Mr. Abbey that he misinterprets the public pulse if he makes the error of warming over any of the old Rossini-Donizetti-Meyerbeer hashes.

His experiment last season proved a costly but, we hope, a valuable experience for him.

With the exit of the star system the public—and the paying public at that—have shown a repugnance to the "big guitar" style of opera.

We need good singers, that no one will deny; and as the directors of the Metropolitan Opera House see fit to indulge in Italian and French opera next season, why, as the little boy says, "Don't stop them!" Mr. Edmund C. Stanton, when seen by representatives of THE MUSICAL COURIER, said the whole affair was embodied in the following circular, which he issued to the stockholders last week:

METROPOLITAN OPERA HOUSE,
OFFICE OF THE DIRECTOR,
NEW YORK, January 15, 1891.

MY DEAR SIR—A proposition has been made to the board of directors by Mr. Henry E. Abbey for the giving of sixty performances of opera in Italian and French during the season of 1891-2. Mr. Abbey proposes to engage Messrs. Jean and Edouard de Reszké, Mrs. Melba, Miss Van Zandt and other artists of high repute. The terms offered by Mr. Abbey are such that it will not be necessary to increase the annual charge now made upon the boxes. The board unanimously recommend the acceptance of Mr. Abbey's proposal. As an early decision is necessary will you kindly indicate your approval in the matter on the inclosed slip and return it to me at your earliest convenience?

Yours very truly, EDMUND C. STANTON, Director.

It all rests with the stockholders, but there is but little doubt expressed as to the outcome.

It must be remembered, however, that the proposed change is but a transition, an interlude, in the history of opera in this city. As to its success we make no vain predictions, unlike several contemporaries of the daily press who are shouting themselves hoarse over the supposed defeat of Wagner. Where the defeat lies is difficult to say, seeing that Mr. Abbey proposes to do, not only "Tannhäuser," "Lohengrin" and "The Flying Dutchman," but even the "Meistersinger," along with many gems of later Italian and French lyric drama.

As we said before, language has nothing to do with it. We are Americans and we long for opera sung in English. Therefore the proposed change of language does not affect either the Wagnerian cause, or in fact, we hope, the cause of good music, and the only possible difference we can see is that the box holders instead of not understanding opera in German will also fail to comprehend it in Italian and French.

The point at issue is: Will Mr. Abbey give us good singers, a good orchestra, a good conductor (and this latter is considerable), a good chorus, good music—in a word replace the excellent German plant that took seven seasons to perfect by an Italian and French plant equally as good and as effective?

We hope so.

We understand Mr. Abbey, who, like General Grant, never knows when he is defeated, has been making arrangements since last summer for the coming campaign, but Messrs. Stanton and Seidl have been working harmoniously for years past, and present actualities in hand are better than a possible number of promises in the operatic bush.

Any quantity of names are on the tapis for singers, Mrs. Richard and Mrs. Caron among others—why not Mrs. Fursch-Madi or even Lilli Lehmann-Kalisch, who has just finished a successful season of Italian opera in Buda-Pesth?

Mr. Abbey assures us that although the names of Vianesi, Mancinelli, Mascheroni, Sapio and others have been prominently paraded in the daily newspapers as various successors to Mr. Seidl, there has been no definite action taken in the matter yet.

In point of strict fact the whole matter is in a nebulous condition. Plenty of time, then, we must remind our fanatical Italian friends, to train their guns on Wagnerian strongholds. He laughs best who laughs last runs the old saw, and we confess it would give us infinite gratification to see the Metropolitan Opera House converted into an establishment where nothing but the English language is sung and spoken. Mr. Anton Seidl realizes all this himself, for yesterday he was to have become an American citizen; Messrs.

Stanton and Abbey are both Americans; so the time is ripe. Let us have grand opera sung in English by as many American artists as are possible to secure; if not let foreign singers learn our mother tongue, for, if our dollars are welcome to them, so should our language be. Success, then, to any change so it thunders loudly in the index for opera in English.

THE RACONTEUR.

Im Ganzen, Guten, Wahren resolut zu leben.—Goethe.
Nothing is beautiful but the truth.—Voltaire.

I'M sure I'm not at all sorry. I neither sympathize with those hyper-Wagnerians whom the master, if he were alive, would send about their business, with a recommendation to study the structure of a Mozart piano sonata, nor with those moss backed individuals who say ecstatically:

"Ah, me boy, give me Bellini; he's my sort! or give me Donizetti."

To which I always respond:

"With all my heart; if Bellini and Donizetti fill your musical nature, why, stick to them."

Besides I don't see the use of kicking. We (the Wagner lovers) have had seven years of him, and now it is time to give somebody else a chance. I only hope that after the seven years of plenty seven years of famine will follow, as in Pharaoh's dream.

Somebody's got to pay the piper, and I wouldn't be in Henry E. Abbey's financial boots a year from now for a dollar and fifteen piastres. The bother about this change of language in opera is that the numerous German contingent may take offense and foolishly stay away and then—oh, what a sweet little deficit there will be, to be sure!

It is all well enough to talk about the Italian and French contingent in the city—they are a mere handful. I mean, of course, those who indulge in the opera vice—and experience has proved that with them opera going is largely a question of nationalism and, of course, they expect free tickets because they are Italian and French. The American lovers of the old school of Italian opera are old themselves, and when they do turn out (if the weather is real nice) they sit up and scornfully compare notes, and say, "But Badiali, you ought to have heard him; he was a baritone. And Malibran—she was here in '27, I remember. And then Sontag—talk about your Lehmanns as 'Norma'; why back in '55 at the old," &c.

They won't pay.

So young America that Theodore Thomas has taught to love the classics, and Anton Seidl the Wagner music drama, this same young America is most emphatically not going to spend its money on music that its fathers love.

Sentiment, even retrospective sentiment, becomes tiresome.

So have a care, Mr. Abbey; give us good modern music and we won't care a rap whether a Dutchman, a Mongolian or a Finn wrote it, or whether it is sung in Volapük (which, by the bye, most operatic text sounds like to me) so it is good music and well sung. Mr. Abbey presents so far some great names and I am told the De Reszké brothers will be great in the "Meistersinger." I see no reason why Lilli Lehmann should not be engaged—she sang for years in Italian, in fact, her training was in that school.

Fursch-Madi, too, would be great, and I am almost positive my old friend Del Puente will once more tread the boards.

Some years ago he sang in Massenet's "Manon," and you all know what an artist he is.

I confess the truth that I love *bel canto*, but also realize that no composer born since Richard Wagner can escape his influence, gird as you may at his methods.

Then, too, the dear venerable Italian chorus that sang when my father listened to Grisi; they, too, will have another chance, and—well, God is good to the Italian as well as to the Irish!

Evviva Italia!

But in all this pother about opera we must not forget that opera or music drama may be very great, but that as an art form it is infinitely below the symphony. I sometimes agree with the late Dion Boucicault in his strictures on opera, which he contemptuously dismissed as a hybrid affair—neither music nor drama, fish nor flesh.

I had a friend confess to me the other night that, with all due deference to grand opera, he would rather hear a great pianist with a great orchestra playing a great concerto, say the Schumann, and I was bold enough to agree with him.

In opera the chances are a hundred to one something will jar you and destroy the illusion intended by the composer—some bad singer, talking in the boxes, the million and one petty annoyances and hitches incidental to a fair operatic performance—and bang! away sails your mind from the stage. You look around you; Miss 400 has just entered her box. She is charming.

Lend me your glasses, quickly.

And then you discover later that "Wotan" is howling his

woes at you; but it is 1891 at the Metropolitan Opera House on upper Broadway, in New York, and in disgust you go out and smoke a cigarette in the lobby.

But, go listen to the Boston Symphony orchestra play the "Oberon" overture. Instantly time and place fade from the outer eye.

Inner consciousness becomes awakened. You are in Oberon's enchanted court—Ariel flits by you. Puck challenges you; from the woodland depths the rich note of the horn is heard; delicate creatures hover about; you are in an Armida garden. But let the curtain arise on all this and illusion flies with no leaden pace, and you note with surprise that the prima donna is growing fat.

I read the following in last Sunday's "Tribune." It is so characteristic of the friend of Shelley and Byron: "An anecdote of Leigh Hunt, once related by 'Orion' Horne, lately appeared in print for the first time. Horne, on a bitterly cold day in winter, went to see Hunt, and found him in a large room, with a wide, old-fashioned fireplace. He had dragged his piano on to the hearth, close to a large fire, leaving only room for himself and his chair, and was playing with the greatest enjoyment. 'My dear fellow,' cried Horne, 'are you aware that you are ruining your piano for ever and ever in that heat?' 'I know—I know,' murmured Hunt, 'but it is delicious!'"

Do you know I have a young colored pupil who plays Liszt's "L'Africaine" fantasy beautifully?

The most interesting thing for me at the Beethoven quartet concert last Thursday evening at Chickering Hall was a new quartet in A for strings by Borodin.

I won't concede to this Russian either the strength or the originality of Tschaiakowsky, but he writes in an interesting manner, though at times diffusely.

The best movement in this quartet is the andante, which smacks of national color throughout.

The first movement is pastoral and flowing; the scherzo in any less practiced hands would have sounded scratchy, its trio is very clever and quite instrumental in effect.

The last movement was rather disappointing, although abounding in cross rhythms and imitations.

I couldn't wait for the rest of the program, which consisted of songs sung by Mrs. Gerrit Smith and Rheinberger's piano quintet, the piano part being taken by Miss Cecilia Gaul, the Baltimore pianist.

The Metropolitan Musical Society gave its first concert of the season Tuesday evening of last week at the Metropolitan Opera House, and everyone will admit it was a stunning success.

The society, which is still under the energetic conductorship of Mr. W. R. Chapman, sang with its accustomed precision, force and attention to dynamic effects.

Martin Roeder's cantata, "Hymn to Apollo," which was by no means the best sung number on the program, was the novelty of the evening.

The composer, who is a very talented resident of Dublin, writes broadly in the modern vein and his harmonies are often both fine and effective. Mary Howe made her New York debut under the most favorable circumstances and did nothing to disappoint her numerous admirers.

She sang the "Lackmé" bell aria and "Thou brilliant bird," from Davids' "Perle de Bresil," with flute obligato.

Miss Howe had a tremendous ovation and flowers and encores were hers. Her singing has been often described in THE MUSICAL COURIER. Her staccato is delightful and she has a facile style that is very taking.

Better still, she knows her limitations and sings just the sort of music that suits her temperament.

Then, too, she is beautiful to gaze upon, and the audience thought so, too, for they recalled her many times just for the sake of seeing the sinuous curve in her stately neck.

She was smothered with flowers, and Mr. Chapman's face was a wreath of smiles.

Mr. Planel, a newcomer and an American, I believe, played two movements from Benjamin Godard's A minor violin concerto in a finished manner, though his tone is not large.

He has the *finesse* of the Gallic school and is besides genuinely musical. It is a pity that this "Concerto Roman-tique" is not played oftener.

It is not profound, but it is piquant and full of changeable colors. It is not so great as the so-called "new" violin concerto of Joachim, but it is poetry to the dreary prose of the great Hungarian.

Mr. Chapman may be congratulated on the success of his concert.

I was glad to read in the "Guide Musical" an article by Hugues Imbert on Charles Gounod's eternal parading of Mozart's name. Mr. Imbert has the gauge of the composer of "Faust" when he denounces Gounod's hobby as mere fetichism, and that the French master's

sublime egotism, like Hugo's, leads him to fancy himself as the true son of Mozart.

Hence the terrific chauvinism he displays on the subject of all composers except Mozart—and himself.

I have an idea and as they are rare I will at once book it.

Why can't we get up a musical club?

Why, because the Wagner Society came to an ignominious ending, must composers, violinists, pianists and vocalists be eternally doomed to meet only in cafés?

Why can't the lion and the lamb (*i. e.*, the critic and the artist) lie down together without the lion being on the outside of the lamb?

Why must these things be?

? ? ?

I am perfectly willing to start the ball rolling if I could get any helping hands.

Philadelphia has its Utopian Club, a genuine Utopia indeed, for there professional enemies may be seen smoking the pipe of peace, although once out of its sacred limits they are as strangers.

Why can't this be done?

I will agitate the thing.

I heard a curious story the other day about Emil Sauret, the French violinist, who resides in Berlin. It appears that Sauret, who is, as a rule, an abstemious man as regards wine, when he does get "overboard" becomes frightfully patriotic.

He loves Germany and German music when sober, but when otherwise it is "Vive la France," all the time. Philip drunk and Philip sober, you know.

Once at Magdeburg, in company with some German officers, Sauret after a concert indulged in several small bottles *frappe*. It told on his sensitive brain and his friends had a hard time keeping the fiery little Gaul quiet.

He hurled defiance at Germany, sneered at Teutonic music, and insulted each and every officer in the room by jumping on the table and shouting the "Marseillaise" loud enough to be heard in the northeastern suburbs of Magdeburg.

Finding it was useless to pacify him, his friends withdrew one by one and left him with himself. In the morning when Sauret awoke he found, besides a splitting headache, about fourteen distinct challenges from the afore-said officers awaiting him.

It was a put up joke, but it had the effect of twenty cocktails in sobering the repentant violinist. Apologies were in order and Sauret never drinks on German soil.

A knowledge of cookery does not necessarily shut out the possession of other accomplishments. A German chef, who must also have been something of a musician, composed and published a polka with the title of "Boiled Eggs." Of course a recipe might be presumed to lurk somewhere about it, and the following appeared on one of its pages: "To boil eggs, put them into very hot water, play 'Boiled Eggs' *allegro moderato*, and take them out at the end of the last bar; they will then be done just right."

PERSONALS.

CHARLOTTE HUHN.—Charlotte Huhn, the well-known contralto of the Metropolitan Opera House, is the subject of our portrait gallery this week. Miss Huhn last summer studied with Marianne Brandt in Vienna and has sung in Leipzig and Cologne in concert.

BELGIAN COMPOSERS ADVANCING.—An oratorio, "St. François," by Edgard Tinel, was performed last month by the Ruhl'sche Gesangverein, of Frankfurt, and was received with much favor. Tinel is a young Belgian musician, director of a school for the teaching of sacred music at Malines, and much good work is expected to emanate from his pen in the future.

Conspicuous success attended the recent first performance by the Société de Musique of Tournai (Belgium) of two new compositions for chorus and orchestra from the pen of Charles Lefebvre, entitled respectively "Au Bord du Nil" and "Espoir."

Erasme Raway, a gifted Belgian composer, favorably known to the musical world by his symphonic poem "Scènes hindoues," has just completed the score of an opera, entitled "Freya," for which Ronvaux has furnished the libretto.

RIMSKY-KORSAKOFF'S ANNIVERSARY.—On the 3d inst. Nicolas Rimsky-Korsakoff, one of the most distinguished of living Russian composers, celebrated his jubilee, it being the twenty-fifth anniversary of the production of the first of his works, a symphony performed at St. Petersburg in 1865. As the same year also brought forward Tchaikowsky we may perhaps regard 1865 as the year of the birth of the "Young Russian" school.

WIE DIE ALTEN SÜNGEN SO ZWITSCHERN DIE JUNGEN.—German papers inform us that a son of Professor Joachim is just now undergoing a course of vocal training with the view of his ultimately appearing on the operatic stage.

One of the Misses Joachim is appearing with much success at the Elberfeld Opera House.

L'ALLEMAND'S ROLES.—Pauline L'Allemand is having a splendid season at San Francisco and will sing in the next few months "Aida," "Carmen," "Rose Friquet" ("The Hermit's Bell"), "Rosina," "Susanne" ("Nozze di Figaro") and "Margarethe" ("Faust").

BRAHMS ON SAINT-SAËNS.—Hans von Bülow has been conducting a performance at Hamburg of Saint-Saëns' second symphony in A minor. This gives occasion to one of the papers to quote a saying attributed to Brahms: "Ah! if only all our German composers would devote to their works a little of the care and attention which Saint-Saëns gives to the writing of all his works."

MISS STEEL INSTALLED.—The London Royal Academy authorities have just adopted a much needed reform by appointing a lady as one of the professors. At the Royal College and the Guildhall School of Music the absurdity of training women as teachers and then forbidding them to teach at the institution at which they have studied has always been recognized. The Royal Academy has now also reverted to the good old custom, and Miss Kate Steel, who was a pupil of Mr. Randegger, and is a highly gifted teacher, has accordingly been appointed a professor of singing.

RUBINSTEIN'S SUCCESSOR.—Rubinstein's successor, as director of the St. Petersburg Conservatory, has not been appointed, as the whole of the prominent musicians of St. Petersburg have refused the post, doubtless owing to respect for the great pianist. Tchaikowsky declined it at once, and Napravnik, conductor at the Russian Opera, likewise refused to be nominated. There only remained Safonof, director of the Moscow Conservatory, Auer and Soloviev. It is, however, considered more probable that the well-known musician Balakirew will succeed Mr. Rubinstein after next June.

ANOTHER LISZT ANECDOTE (?)—Liszt was always ready with a joke. "During one of his travels," says the "Neue Musikzeitung," "the master was obliged to stop in a certain small town. His presence was no sooner announced than a crowd of admirers, among them the burgo-master, came to salute him and invite him to a banquet in his honor. As soon as the guests had taken their places round Liszt the burgo-master noticed that they were thirteen at table. 'Do not be alarmed about that,' said the master tranquilly, 'I eat enough for two!'"

PLAYED BEFORE THE QUEEN.—Paderewski, the pianist, received a special invitation to play before the Queen of England at Windsor Castle on the 15th inst. We doubt not that he complied with the request.

SEMBRICH STUDYING.—The latest news about Marcella Sembrich is to the effect that she is now studying the title rôle in Massenet's opera "Manon Lescaut," which she had not before in her repertory.

GADE'S FUNERAL.—The funeral of Niels W. Gade was attended by the King, the Queen, the Crown Prince and Princess Marie of Denmark. Wreaths had been sent also by the Emperor and Empress of Russia, the Prince and Princess of Wales, the Duchess of Cumberland and several musical celebrities and societies outside of Denmark.

It is not generally known that Gade worked for quite a while on the composition of a great German operatic creation on the subject of "Die Nibelungen." Mrs. Louise Otto-Peters, who was Gade's great personal friend at Leipzig, wrote the libretto. The revolution of 1848 interrupted the work, which was never completed or even resumed.

IS FRANCHETTI CRAZY?—The Milan journal "Corriere di Sera" brings the distressing news that Alberto Franchetti, the composer of "Asrael," is now in an asylum for incurable lunatics at Milan. Pollini, of Hamburg, who telegraphed to Ricordi, the Milan publisher, received from him the answer that Franchetti was well. Meanwhile the news of his insanity is spreading through the European press without being contradicted. We hope, however, that Ricordi's *dementi* states the truth.

THOMAS POPULAR CONCERT.—The twelfth Thomas popular concert took place last Sunday evening at Lenox Lyceum. The following program was given:

March, B minor.....	Schubert
Overture, "Calm Sea and Prosperous Voyage".....	Mendelssohn
Larghetto, from Symphony No. 3.....	Beethoven
"Siegmund's Love Song," "Walküre".....	Wagner
Mr. Campanini.	
Waldweben, "Siegfried".....	Wagner
"Euryanthe".....	Weber
Overture, orchestra.	
"Unter blühenden Mandelbäumen."	
Mr. Campanini.	
Romanze and finale.....	Wieniawski
Mr. Franz Wilczek.	
"Funeral March of a Royal Marionette".....	Gounod
Ballet divertissement, "Henry VIII".....	Saint-Saëns

Next Sunday evening Miss Mary Howe and Max Bendix will be the soloists.

GUSSIE COTLOW.—Gussie Cottlow, the child pianist, of Chicago, is under the management of Henry B. Roney, 1833 Michigan-av., Chicago.

Leo Delibes.

THE cable announced last Thursday the death at Paris of Léo Delibes, one of the greatest and most fruitful composers of the modern French school. He was born at St. Germain du Val (department Sarthe) in 1836 and in 1848 became a pupil of the Paris Conservatory, studying especially under Le Couppey, Bazin, Adam and Benoist. In 1853 he became accompanist at the Théâtre Lyrique and organist at the Church of St. Jean and St. Francis. In 1865 he was made second chorus director at the Grand Opera, and since 1880 he succeeded Reber as professor of composition at the Paris Conservatoire. He was a prolific writer of fine, serene, pleasing and graceful music. We append herewith a carefully compend catalogue of Delibes' many works, taken from last Sunday's "Times," but in one instance Mr. W. J. Henderson is in error. He says: "His 'Naila' is not mentioned in any of the printed lists of his works," while Mr. Henderson mentions it himself. "Naila" is only the title under which Delibes' ballet "La Source" was given at Vienna. The catalogue of Delibes' works is as follows: Operas and ballets—"Deux sous de Charbon," operetta, given at the Folies Nouvelles, 1855; "Deux vieilles Gardes," operetta, same theatre, 1855; "Six Demoiselles à marier," Folies Nouvelles, 1856; "Maitre Griffard," comic opera, Théâtre Lyrique, 1857; "L'Omelette à la Foullembouche," Bouffes Parisiennes, 1859; "Monsieur de Bonne-Etoile," Bouffes Parisiennes, 1860; "Musiciens de l'Orchestre" (with Erlanger and Hignard), Bouffes Parisiennes, 1861; "Mon Ami Pierrot," operetta, Ems, 1862; "Les eaux d'Ems," same place and year; "Le Jardinier et son Seigneur," Théâtre Lyrique, 1863; "La Tradition, le serpent à plumes," Bouffes Parisiennes, 1864; "Le Bœuf Apis," same theatre, 1865; "La Source," ballet (with Minkous), Théâtre Lyrique, 1866; "Malbrough s'en va-t-en guerre," operetta (with Bizet, Jonas and Leguioix), Athénée, 1867; "L'Ecosse de Chateaufort," fantasy, Bouffes Parisiennes, 1869; "La Cour du Roi Pétard," opera bouffe, Variétés, 1869; "Coppelia, ou la fille aux yeux d'émail," ballet, Opéra, 1870; "Le Roi l'a dit," comic opera, Opéra Comique, 1873, Vienna, 1874; "Sylvia, ou la Nymph de Diane," ballet, Opéra, 1876; "Jean de Nivelle," opera comique, Opéra Comique, 1880; "Lakmé," opera comique, same theatre, 1883; "Le Roi des Montagnes," opera comique; "Le Don Juan Suisse," opera comique, and "La Princesse Ravigotte," opera comique. The last three were in manuscript and unproduced, according to the latest information.

His cantata "Alger" was produced at the Grand Opéra in 1865. He wrote a mass and several choruses for children's voices when he was a member of the commission for teaching singing in the Government schools at Saint Denis and Sceaux. Imagine the United States Government employing an eminent composer, possessed of musical skill and no political "pull," to spread knowledge of the divine art among the masses! Oh, Mrs. Thurber, do you think you will ever accomplish this?

Delibes wrote a number of choruses for men's voices for the Société Orphéonique and many choruses for female voices, with orchestra. A collection of melodies with piano accompaniment, written in the style of the German Lieder, has been published in Paris, and his "Mort d'Orphée" was given in concert in 1877. His "Naila" is not mentioned in any of the printed lists of his works, but the waltz from it is well known here and is very popular, especially on the Jankó keyboard.

The delightful ballet "Coppelia" was produced at the Metropolitan Opera House on March 11, 1887, by the National Opera Company, with the following cast: "Swanilda," Marie Giuri; "Frantz," Felicità Carozzi; "Coppélius," Mamert Bibeyran; "Bell Ringer," Mr. Cammarano; "Landlady," Catarina Coralli; "Lord of the Manor and Burgomaster," Mr. Roméo; "Assistant," Mr. Spinaponti; "Coppelia," Miss Paporelio. The conductor was Gustav Hinrichs. The amusing story of the ballet and the pretty music were greatly enjoyed by the public, which has seldom had an opportunity of witnessing the performance of genuine pantomimic ballet with an intelligible plot and action.

This public has to thank the defunct National Opera Company also for its first hearing of "Lakmé," produced at the Academy of Music March 1, 1886, and the ballet "Sylvia," given at the same house March 24, 1886. The cast of "Lakmé" was as follows: "Lakmé," Pauline L'Allemand; "Nikalantha," Alonzo Stoddard; "Gerald," William Candidus; "Frederick," William H. Lee; "Ellen," Charlotte Walker; "Rose," Helen Dudley Campbell; "Mrs. Bentson," May Fielding; "Mallika," Jesse Bartlett Davis; "Hadji," William H. Fessenden. The conductor was Theodore Thomas. The opera was last heard here at the Metropolitan Opera House on April 2, 1890, when Mrs. Adelina Patti achieved a distinguished failure in the title rôle. Mr. Ravelli was the "Gerald" and Mr. Marcassa the "Nikalantha."

ADELE LEWING.—Miss Lewing, the Chicago pianist, played at a concert in Central Music Hall last Friday evening.

Boston Symphony Orchestra.

THE three concerts thus far given here this season by the Boston Symphony Orchestra have been an ever rising artistic success, which means, of course, that the third one, which took place at Chickering Hall on Tuesday night of last week, before a completely sold out house, was the best one of all. It certainly seemed so to us, and the audience took the greatest of interest in every number of the carefully chosen program and bestowed intelligent and enthusiastic applause on performances which, for technical perfection, have never been surpassed here.

Beethoven's "Coriolanus" overture revealed a most interesting reading on the part of Mr. Nikisch, but a trifle more impressiveness of accentuation was looked for by us. As it was given, however, it was very beautiful and finished.

The latter qualities distinguished, also, especially the two middle movements, both of them exceedingly original and clever, from Tchaikowsky's fourth symphony in F minor, a work which was given here in its entirety by the Symphony Society last season. By the bye, the compiler of the program book gives the key of the andantino as B minor instead of B flat minor. A musical critic and analyst ought to know that a symphony in F minor is not likely to have a slow movement in B minor; moreover, he should be cognizant of the difference between two sharps and five flats. But he probably translated his "analysis" from the German, in which *B moll* signifies B flat minor, while B minor is represented through *H moll*, a trap into which several American musical writers have dropped before.

The *pièce de résistance* of the program was Joachim Raff's eternally beautiful, fresh, richly inspired and exquisitely orchestrated symphony "Im Walde," the unquestionably most important symphonic creation which has been written since Beethoven. The three first movements of this finely colored tone painting were given with a beauty, richness and sensuousness of tone and finesse of shading, as well as rhythmic precision, which could not have been surpassed and which we never before heard equaled. Just in the last bars of the scherzo, however, occurred a slip through the non-entrance of the flute, which came near marring the effect. Messrs. Nikisch and Kneisel's presence of mind, however, saved the orchestra, and we doubt very much if anybody in the audience was aware of a mishap.

The last movement Mr. Nikisch took entirely too slow. The writer, with whom the "Wald" symphony is somewhat of a hobby, heard it several times produced under the composer's own direction, and therefore knows whereof he speaks. Moreover, Mr. Nikisch made a big and perhaps not unjustifiable cut in this movement by leaving out the return of the episode of "the wild hunt." Technically, the movement was produced to perfection, the slowness of the tempo allowing a clearness in the bringing out of the thematic workmanship which it would otherwise be very difficult if not absolutely impossible to attain.

Two soloists were heard on this occasion, both of them hitherto unknown to New York audiences. The first one was Mrs. Arthur Nikisch, the gifted conductor's gifted and most charming wife, who sang a rarely heard, very refined and pretty song with orchestra, "The Dream King and his Love," by Raff, and a group of Lieder with piano accompaniment: Goldmark's "Die Quelle" (strongly reminiscent of Schubert), Jensen's "Am Ufer des Manzanares" and Brahms' "Vergebliches Ständchen," after which, as an encore upon fourfold, most hearty recall, she added Schumann's "Mondnacht."

Mrs. Nikisch is possessed of a very sweet, agreeable and most sympathetic soprano voice of excellent training and she sings most musically and with artistic feeling and phrasing. Her husband aided and sustained her with an accompaniment the like of which one rarely hears on any concert stage.

The second and somewhat superfluous soloist, as the program was sufficiently long without his services, was that mediocre violinist of the Boston Symphony Orchestra, Timothy Adamowski, Esq., who essayed Saint-Saëns' "Rondo Capriccioso" in A minor which Sarasate played here so exquisitely. Mr. Adamowski had neither the Spaniard's technique, nor his finish, brilliancy or spirit. He played angularly, at times quite amateurish and with anything but correct intonation. Why he should have been allowed to play at all we are at a loss to understand. If a violinist was wanted why not let Kneisel, who made such a success at the last concert, play again; or if that was not desirable, why not take such other and better performers among the orchestra's violinists as Loeffler, Roth, Svecenski or a few others we could name?

WISKE.—The third of the Wiske orchestral concerts is to be given in the Academy of Music, Brooklyn, on Monday evening next. The program will be entirely of Italian music and the following soloists will take part: Italo Campanini, tenor; G. Del Puente, baritone; Mrs. Anna Mooney Burch, soprano; Miss Helen Dudley Campbell, contralto, and Mr. Max Bendix, violinist. Emilio Pizzi, the composer, is to conduct several numbers from his opera "Henry Ratcliffe." The Thomas orchestra will render the orchestral part of the program.

Opera in German.

WHILE the operatic waves are surging their wildest around the Metropolitan Opera House; while people are shouting themselves hoarse with "The king is dead; long live the king!" and while they are discussing the chances of Franco-Italian opera's success, figuring out Mr. Abbey's prospective losses in the venture and indulging in the wildest of speculations regarding the new artists to be brought over and the repertory to be presented, opera in German is holding sway in a more successful manner than ever.

Three performances of Wagner's immortal work, "Die Meistersinger von Nürnberg," were given during the week from last Wednesday to this, and all three of them, on Wednesday and Friday nights of last week and on Monday night of this week, were absolutely sold out and no seat could be had; also for the Saturday matinee repetition of Beethoven's "Fidelio," in spite of the beastly state of the weather. There can be no doubt, therefore, that opera in German is not only not "palling upon the people" but that it is absolutely in the height of its popularity. What the change may bring forth nobody, however, is able to foretell. Whatever it will be it cannot be a greater success than opera in German is now and would seem to hold good to be for many a season to come. However: *Tu Pas voulu, George Dandin*.

As for the first performance of "Die Meistersinger" itself, it was by no means an ideal one; in fact, Wagner's only comic opera never before appeared to us as "comically" as on the evening in question. The reason for this must be sought pre-eminently in the partially insufficient cast. Otto Kemnitz, who for the difficult part of "Beckmesser" was recalled from his cares as life insurance agent and for the time being was restored to the Metropolitan Opera House personnel, was simply dreadful and outrageous. He has no voice and cannot sing, and as for his acting of the part we are sure that a clown from Barnum's would have been preferable. Oh, could he only once have seen the great Friedrichs of Bremen and Bayreuth and the divine manner in which that now hopelessly insane artist represented the cockish conceit and self-satisfied unconsciousness of his own shortcomings, the principal parts of "Beckmesser," Mr. Kemnitz would go and hide his head in shame and would never step on the boards of an operatic stage again until he had some kind of a conception of what was wanted of him!

Lurgenstein was originally cast for "Kothner," but as he was suddenly taken ill Mr. Mastorff had to take the rather important part at short notice. Under the circumstances it would be manifestly unfair to criticize him too severely, but the fact remains that he was unsatisfactory. As "Night Watchman" in the second act, moreover, he sang dreadfully out of tune.

Behrens as "Pogner" was in anything but good voice, and his acting is always stiff and angular. Not one of the other "Meisters" distinguished himself favorably, except, of course, Reichmann, whose "Hans Sachs" is always a fine performance both vocally and histrionically, but even he was somewhat affected by the general air of unpropitiousness that seemed to pervade the atmosphere.

Gudehus was an excellent but somewhat unenthusiastic, rather apathetic "Walter von Stolzing." The great and beautiful duet episode of the third act, preceding the writing down of the prize song, a scene which has hitherto always and unjustly been cut at the Metropolitan, was on this occasion given most admirably by these two artists.

To finish with the gentlemen, Mr. von Hübner did credit to himself as "David."

Of the ladies Miss Charlotte Huhn was entirely nondescript as "Magdalene," and Miss Marie Jahn was not particularly impressive as "Eva." She looked all right, but she evidently did not feel at home in the part.

The orchestra under Anton Seidl was of course magnificent, but the chorus, evidently insufficiently rehearsed, was by no means at its best and nearly scored a "cropper" in the grand "Wach Auf!" choral of the third act.

The public, nothing daunted, was more than enthusiastic and persisted in repeated recalls after each act, and especially at the close of the sublime quintet in the third act.

In the Friday night's first repetition of "Die Meistersinger" Mr. Dippel took the part of "Walter von Stolzing," the rest of the cast being the same as on Wednesday night, and he greatly pleased by means of his youthful voice, graceful carriage and modest behavior.

On Monday night of this week Fischer appeared in the part of "Hans Sachs" and, as always, was favorably received.

The announcements for the remainder of the week are: To-night, Meyerbeer's "L'Africaine" will be revived, with Müller as "Don Alvarez," Fischer as "Don Pedro," Dippel as "Vasco di Gama," Reichmann as "Nelusco," Behrens as the "Grand Brahmin," Mrs. Mielke as "Selika" and Miss Broch as "Inez." On Friday evening "Lohengrin" will be performed, with Dippel as the "Knight," Reichmann as "Telramund," Mrs. Schöller as "Elsa," and Mrs. Ritter-Götze as "Ortrud."

At the Saturday matinee "Die Meistersinger" will be given for the fourth time.

HOME NEWS.

THE TOEDTS.—Mr. and Mrs. Theodore Toedt (Ella Earle) are giving some very successful song recitals this season. This talented artistic couple sing in Chicago, Detroit, Grand Rapids and other Western cities during the month of February.

EMIL LIEBLING.—Last Monday evening at Kimball Hall, Chicago, Emil Liebling gave a chamber concert, and played in conjunction with Messrs. Du Moulin and Hess Arthur Foote's sonata in G minor for piano and violin, and Frederick Brandeis' piano trio in G. Mr. Liebling has ever proved himself the friend of the American composer.

MRS. BURCH.—Mrs. Anna Burch has been engaged for the part of "Marguerite" in the "Damnation of Faust," to be produced at the Metropolitan Opera House, February 3, under the direction of Mr. Walter Damrosch.

HARRY SHELLEY.—A new violin concerto has been composed for and dedicated to Maud Powell by Harry Rowe Shelley.

It will be heard at the Wiske Orchestral Concert of American Composers, at the Academy of Music, Brooklyn, in February, when it will be played by Maud Powell for the first time.

A DÉBUT.—B. Bicknell Young will make his New York debut in the baritone part of Massenet's "Eve" with the New York Chorus Society, under C. Mortimer Wiske's direction, on February 5.

An American by birth, he won a name in London as an oratorio and concert singer before making his home in Chicago.

While abroad he married the daughter of Mazzucato, director of the Milan Conservatory, while she was assistant professor of singing to Jennie Lind Goldsmith at the Royal College, London.

CAN THIS BE TRUE?—George Henschel is making so much money with so little trouble at the London Symphony Concerts that the offer made to him to fill Theodore Thomas' old shoes as conductor of the New York Philharmonic Society is not good enough for him, so he has cabled declining it.—"World."

ANSORGE.—Mr. Conrad Anson gave a piano recital last Wednesday at Historical Hall, Brooklyn, and achieved a marked success.

The press notices were most favorable, one critic declaring Mr. Anson's performance not to be equalled by any of the pianists who have appeared this season in the City of Churches.

PACHMANN.—The first of Mr. Viadimir de Pachmann's three farewell Chopin recitals takes place at Chickering Hall to-morrow afternoon. Among the works that Mr. De Pachmann will interpret for the first time in this city are the following: Valse, opus 64, No. 3; polonaise fantasia, opus 61; etude, opus 25, No. 1; polonaise, opus 40, No. 1; nocturne, opus 48, No. 1; etude, opus 25, No. 12; mazourka, opus 30, No. 3; valse, opus 34, No. 2; valse (œuvre posthume), opus 70, No. 1; three preludes, opus 28, Nos. 19, 16 and 8; mazourka, opus 59, No. 3.

SCHARWENKA.—Xaver Scharwenka, the eminent composer, will make his bow to the New York public at a public rehearsal to be given at the Metropolitan Opera House next Friday at 2 P. M. The program given herewith will be repeated on Saturday evening. Mr. Seidl will conduct the orchestra:

Overture, "Leonore," No. 3.....	Beethoven
Concerto, for piano, opus 32.....	Xaver Scharwenka
Xaver Scharwenka and orchestra.	
"Mataswintha," Act II, scene 4.....	Xaver Scharwenka
Mrs. Mielke, Mr. Gudehus, chorus and orchestra.	
Suite, "Esclarmonde".....	"Hymène".....
	"L'Invocation".....
	Massenet
Solo, piano.....	"Ricordanza".....
	Polonaise, E major.....
	Liszt
Xaver Scharwenka.	
Frauenchor, "Mataswintha".....	Xaver Scharwenka
Mrs. Mielke, chorus and orchestra.	
"Huldigungsmarsch".....	Wagner

FURSCH-MADI.—Mrs. Fursch-Madi has concluded the contract with Mr. L. M. Ruben for twenty-five appearances in concerts, oratorios and festivals in the United States and Canada during the months of April and May.

THAT IS THE QUESTION!—A correspondent from Worcester writes to us asking who is the greatest living composer. We fear the question cannot be answered off hand, for it is largely a matter of taste and national predilection.

AN EVENING OF SONG.—Miss Louise Gerard and Mr. Albert Thies! gave their first "evening of song" on last Tuesday night at Steinway Hall, before a good sized and very appreciative audience. Both are musically very highly gifted and both have good voices. Mr. Thies is superior to Miss Gerard, whose voice shows some signs of vocal technic. Mr. Thies has a very fresh and manly sounding tenor voice. He phrases and pronounces well. They had the assistance of Mrs. Anna Lankow, con-

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trato; Miss Mathilde Wurm, pianist; Mrs. C. Martin and Dr. Carl Martin. These artists met with great appreciation on the part of the audience. Miss Wurm played Schumann's "Papillons" in a clear and musicianly manner.

FRED. G. GLEASON.—Mr. Frederick Grant Gleason, the well-known composer and critic of Chicago and a contributor to THE MUSICAL COURIER, has severed his connection with the Chicago "Tribune."

IN TOWN.—The well-known manager, Mr. S. M. Vredenburg, is in the city after successfully piloting several musical organizations through the country. He is open for an engagement.

F. G. BARRY.—Mr. F. G. Barry has sold his monthly magazine, "College and School," to Louis Lombard, of Utica, N. Y. The next number will appear February 15, entitled "The Louis Lombard," with a guaranteed circulation of 5,000 copies and a list of contributors comprising Ella Wheeler Wilcox, Allan Forman, Fannie Edgar Thomas, Clinton Scollard, W. H. Hayne, Rev. Charles F. Thwing and many other well-known American and European writers. While the high literary character of "College and School" will be maintained, it will no longer be an exclusive educational journal. The motto on the new frontispiece, "Whatever interests mankind interests me," explains its future policy.

ARTHUR CLAASSEN.—The Lessing Quartet gives a concert at Jefferson Hall, Brooklyn, this evening, under the direction of Mr. Arthur Claassen. Mr. and Mrs. Venth, with Miss Scharmann, alto; Charles S. Phelps and Robert Thallon assist.

HOW IS THIS?—Many of the subscribers for the season at the Metropolitan Opera House have notified Mr. Stanton that he need not consider them as subscribers for next season unless German opera should occupy the boards. National pride has doubtless something to do with this matter.

W. J. LAVIN.—W. J. Lavin, the tenor, has been re-engaged to sing Berlioz's "Damnation of Faust," at Providence, January 27.

WANTED, for the school term beginning September next, a teacher for advanced piano and vocal pupils. He will be expected also to teach a class in harmony. Good references required and given. Mrs. Julia Tucker, principal of St. Joseph Conservatory of Music, Missouri; or, apply to Otto Sutro, Baltimore, Md.

AN ORGANIST.—A competent organist, who must be a good all round musician, although not necessarily a performer on any other instrument, can secure a pleasant place to play the organ and give organ recitals. Address Mr. B., care of this paper.

FOREIGN NOTES.

THE SING AKADEMIE CENTENARY.—The Sing Akademie of Berlin will next May celebrate the centenary of its foundation by Carl F. C. Fasch, player of the cembalo to Frederick the Great of Prussia. The Sing Akademie was the forerunner of nearly all the existing choirs of Germany. At first the choir was a small one, it consisting of only twenty-one members—that is to say, seven each of sopranos and tenors, five altos and eight basses; rather a curious balance of voices, by the way. The meetings were held in a private house, and, indeed, public performances did not take place until after Fasch's death in 1800, when the conductorship of the society passed to his pupil, Zelter. In 1827 the Sing Akademie erected a concert hall for itself, which is said to be the best in Berlin, though the best is not particularly good. Among the works which the society has produced are a sixteen part mass by its founder, Fasch, to be sung without accompaniment; "Judas Maccabæus" (in 1795), the first oratorio of Händel's it had sung, and (in 1829) Bach's "St. Matthew Passion," under Mendelssohn's direction. Mendelssohn was, however, never the titular conductor of the society, Zelter having been succeeded by Rungenhagen, who died in 1851, and was followed by August Grell, who, owing to increasing age and infirmities, resigned the post in 1876 to Martin Blumner, its present incumbent. Mr. Blumner has, for the centenary, composed a "Solemn Cantata," for soloists, chorus and orchestra, and at the concert will also be performed a composition by each of his predecessors as conductor of the society.

GLUCK AT DRESDEN.—A cycle of Gluck's operas is to be given early in the year at the Royal Opera House of Dresden, beginning, it is said, with "Alceste," and not with "Orfeo," a deviation from the proper chronological order for which it is difficult to see any reason or any justification.

THE LONDON PHILHARMONIC.—The London Philharmonic Society have engaged for the season which commences next month Messrs. Paderewski, Borwick, Lamond and Stavenhagen, Sauret and Ondricek as solo instrumentalists, and Nordica, the Ravogli sisters and Miss Ella

Russel as vocalists. Mr. Cowen will conduct, and one of the chief novelties will be a symphony by Mr. C. E. Stephens, treasurer and one of the directors of the society.

LORTZING'S "HANS SACHS" AT LEIPSIK.—Lortzing's "Hans Sachs," a fifty years old opera, which excites a certain interest through one or two points of resemblance to the story of Wagner's "Die Meistersinger," has been revived at the Stadttheater of Leipzig, but without much success.

FROM PARIS.—The new works to be performed early this year are in full preparation at the Grand Opéra and the Opéra Comique. At the former house the first full rehearsal of Massenet's "Le Mage" has taken place, but it is hardly expected that the first performance can be given before the end of February. The preparations for "Fidelio" are also well advanced, with the insertion of the Gevaert recitatives for the dialogue parts. At the Opéra Comique a piece in three acts, "Les Folies Amoureuses," founded on the old play of Regnard, and with music by Emile Pessard, is being rehearsed, and will probably be produced in February.

A NEW OPERA.—"Shipwrecked" (*i. e.*, "Schiffbrüchig") is the somewhat sensational title of a new opera just completed by Paul Geisler, and to be brought out by the indefatigable Hamburg impresario, Pollini.

SARASATE'S BERLIN RECITALS.—Sarasate proposes to give at Berlin a series of violin recitals, in which he will play a number of the most famous works in the literature of the violin, from the earliest times of the instrument down to the present day. The concerts will hardly, however, consist of nothing but violin solos.

NOT STUTTGART.—The Paris "Le Menestrel" makes merry over a supposed prohibition on the part of the authorities of the Royal Opera, Stuttgart, of all hissing and similar adverse demonstrations on the part of the audience. The prohibition, as such, is an amusing fact, certainly; only it was made by the burgomaster of a small provincial town of Wurtemberg, and referred to the performances of a strolling company of operatic singers which the chief municipal authority evidently appreciated better than the majority of his fellow citizens.

PLAYED HAVOC WITH THE BELLS.—A curious accident upset the equanimity of the Gloucester (England) Choral Society during a performance of Sullivan's "Golden Legend." The part of the "Bells" was played upon a set of tubes, and just as "Lucifer" and the tempest were striving most earnestly to damage Strasburg Cathedral, the largest tube fell with a resounding crash upon the unlucky performer's foot. As the effect was not in the score, considerable surprise and consternation prevailed upon the orchestra, whose occupants had no reason to expect so striking an illustration of the lines just then declaimed:

Seize the loud, vociferous bells, and,
Clashing, clanging, to the pavement
Hurl them from their windy tower.

A FEMALE QUARTET.—In Pesth a quartet party consisting of four sisters, daughters of a Russian physician named Röder, have begun to give performances. The eldest is only fifteen, but they have all been well trained under such excellent teachers as Hubay and Popper.

TSCHAIKOWSKY'S "HAMLET."—From St. Petersburg we learn that Peter Tschaikowsky has just finished an overture and entr'acte music to "Hamlet," which is shortly to be produced there for the first time.

TWO PREMIÈRES.—Draeske's opera "Herrat" will be produced in Dresden and Langer's "Murillo" in Munich for the first time by the end of this month.

NEW STRING INSTRUMENTS.—The Hamburg Stadttheater orchestra has been furnished with new string instruments, all of them made after Stradivarius models by Zacharias Zach, the Vienna instrument maker. The effect at a recent first rehearsal is said to have been particularly pleasing and homogeneous. Gericke once had the same idea for the Boston Symphony Orchestra and Mr. Higginson is said to have been willing to try the experiment, but it was never done.

HONEYMOON TO BE PASSED IN BERLIN.—North Easton, Mass., Jan. 12.—The marriage of Miss Anna Lee Ames, the second daughter of the ex-governor, and Mr. George Nowell will be solemnized on Thursday, January 27. It will be a home wedding, with none present outside the immediate family. The young couple will take a tour to Europe, with the purpose of remaining the rest of the winter in Berlin.

HENSCHEL'S WORK IN LONDON.—The circular distributed by Mr. Henschel to his subscribers last Thursday will give point to some remarks recently made concerning orchestral concerts in this metropolis. Mr. Henschel states that during the first four seasons he was supported by a large guaranty fund and that subscriptions had gradually cropped up until he felt himself safe in dispensing with the guaranty and carrying on the concerts at his own risk. This year, however, Mr. Henschel declares with extreme regret that his hopes have not been realized, and the "original subscription for the present series is not suffi-

ciently large to warrant the continuance of the concerts." He, however, offers a special subscription for the remaining four concerts at a reduced price, and it is upon the result of the answer made to the appeal that the continuance of the concerts will depend.—London "Figaro."

Necrology.

WE regret to announce the death of Dr. Frederick Dellenbaugh, of Buffalo, the father of Mrs. Charles F. Tretbar. From the Buffalo "Express" we glean the following about his long and useful life:

After a long illness Dr. Frederick Dellenbaugh passed away yesterday at the home of one of his daughters, at No. 439 Richmond-ave. In May last he contracted a cold and diabetes followed, terminating in his death. Dr. Dellenbaugh was a son of the late Christian and Anna Dellenbaugh, and was born near Berne, Switzerland, on August 5, 1807. With his parents he came to America in 1825, his parents first settling in Pennsylvania and subsequently in Ohio.

Some time afterward Frederick came to Buffalo and, having studied medicine and been duly graduated, began the practice of his profession, which he pursued with marked skill and success till about seven years ago, when he retired from active practice. Up to the time of his last illness, however, he continued to prescribe for a few of his old time patients. Dr. Dellenbaugh was a practitioner during the great cholera scourge here in 1832, and his heroic services during that awful epidemic attracted much attention and won for him deserved praise.

In 1834 he was united in marriage to Miss Magdalene Devening, a sister of Dr. Daniel Devening, who died about thirteen months ago. Eight children were the result of this union, but only four survive, four sons having died. His surviving children are Mrs. Charles F. Tretbar, of New York; Mrs. Julius Rieffenthal, Mrs. George Woenert and Mrs. Julia Woenert, of this city. He also leaves three sisters, one of whom is Mrs. Jacob H. Koons, of Buffalo, the other two being residents of Pittsburgh. Two of Dr. Dellenbaugh's brothers—Samuel and John, both of whom are dead—were physicians, and the three brothers attained considerable prominence in the medical world.

The deceased physician enjoyed the honor of being the first citizen of German descent to be elected to a municipal office in this city. In 1839 and 1840 he represented the Fourth Ward in the Common Council. There were only five wards in the city at that time, the Fourth Ward then including a part of the present Fifth Ward. For fifty-two years he resided at No. 173 Broadway, only recently removing to the Eleventh Ward. In politics he was a Republican, but he was never a strong partisan. He was one of the founders of the German Young Men's Association, and the first meetings of that now flourishing society were held in his office. He was a devout Christian, and for many years a member of Trinity Episcopal Church.

Dr. Dellenbaugh was very popular, especially in German-American circles, and was highly esteemed for his kindly disposition, his open hearted generosity to many charities and his many fine qualities.

The funeral took place on Saturday at 2 p. m. from the home of his daughter, No. 439 Richmond-ave., corner of Highland-ave.

Finck on the Change.

HENRY T. FINCK, the able music critic of the "Evening Post," and an ardent Wagnerite, thus holds forth on the proposed change from German to Italian opera at the Metropolitan Opera House:

AN OPERATIC PARADOX.

The history of the opera is full of surprising facts, but up to the year 1891 none quite so extraordinary has occurred as that which was announced yesterday—that the directors of the Metropolitan Opera House had decided to give up German opera, temporarily at least, and revert to Italian opera, in spite of the fact that during the last six years German operas have been the only ones which have brought much money into their treasury box. Director Stanton told the reporters yesterday that the New York public was tired of German opera and wanted a change; but Director Stanton's official statistics show that during the last season the New York public paid \$171,011.75 for German operas, and only \$90,775.50 for Italian and \$3,759.50 for French operas.

The previous seasons show a similar record, with German opera steadily gaining. And so far this season we have had three new Italian operas—for the Duke's "Diana" is Italian to the backbone—which have proved dismal failures, while Wagner draws such full houses that Mr. Stanton gives his operas three times a week, and "Fidelio," which was to be given once only, was so well received by these curious New Yorkers, who are so tired of German opera, that it is to have its third performance tomorrow.

It is a very funny business altogether. In other countries operatic managers are only too delighted when they have struck a new and rich vein, and work it as long as it yields paying ore. Hitherto this has been true in America, but this is all to be changed hereafter. The directors of the Metropolitan do not approve of the musical taste of New Yorkers, and they are going to change it by main force. The law of the survival of the fittest—which in opera refers to box office receipts—is to be declared off, and the New York public is to be induced, by changing the company and repertory, to change its taste as to one changes a garment. There is a sweet optimism in this which we are very much afraid will turn to sour pessimism when the financial results of the season of Italian opera are contemplated. Mr. Abbey is to give a season of Italian opera similar to that with which he opened the Metropolitan eight years ago, when his losses amounted to about \$250,000. We are convinced that the losses next year will exceed that sum by \$100,000, and here are our reasons for this belief:

In the first place, Italian opera has lost its vogue the world over. Even in Italy, as the Italian paper "Il Trovatore" recently announced, more than fifty of the opera houses in that country, which used to be open during the carnival season, are closed this year, showing that Italian singers and Italian operas have ceased to interest the Italians themselves. In Germany, where formerly Italian opera was so much in vogue that in one city during a whole year nothing but Rossini was sung, and Beethoven and Weber had the greatest difficulty in bringing their works before the public, there is now not a single Italian opera company; and, although, for the sake of variety, a few works of Verdi and Rossini are still given at the royal operas, they are in popularity far below Wagner, Mozart and the other leading German composers, Wagner being given everywhere about twice as often as any other composer. In France Wagner is kept off the stage by fanatical "patriotism," alias chauvinism, but in the Paris concert halls German music preponderates even over French music, and Italian music is represented only by two or three operas at the institution where Rossini formerly reigned supreme.

There is only one country where Italian opera still has some sort of a foothold, and that is the most unusual country in the world. In London there has been a mild sort of revival of interest in Italian opera during the last two years, and it is evidently this which has enabled Mr. Abbey to make a favorable offer to the directors of the Metropolitan. These directors, whose time is taken up with financial and business schemes, have

evidently had no time to read the London papers, or they would have hesitated to give up an organization which is admitted to be one of the finest in the world to an Italian company modeled after those heard in London. If they will consult the back numbers of the "Athenaeum," "Academy," "Figaro," "Musical World," "Truth," &c., they will find that what saved the last season of Italian opera from financial disaster was the works of two Germans—Glück and Wagner. The "Athenaeum" sums up the matter in these words:

The season which ends to-day must be regarded with mingled feelings. It will chiefly be remembered for the appearance of Miss Giulia Ravogli, one of the most gifted artists the generation has produced, and the amazing popular success of Gluck's "Orpheus." This, together with the interest taken in Wagner's operas and the utter indifference displayed toward works of the faded Italian school, affords testimony of the growth of higher tastes in the public mind, and indicates the direction in which those responsible for opera should move.

Similar remarks will be found in the other journals, and Wagner's "Tannhäuser" proved such a good card that the management intended to devote a whole supplemental week to this opera alone, and was only deterred by the fact that some of the singers had made other engagements.

Nor is this the whole story. These operas as given in London would not meet with approval in New York. The taste of our opera-going public has been educated during the last six years to a point where it would not tolerate such performances of Wagner as Italian singers and conductors give. Mr. Abbey announces that he will include "Lohengrin" and "Die Meistersinger" in his repertoire, but if he does he may expect very odious comparisons and small houses. The difference between musical New York and London is strikingly brought out by the fact that "The Gondoliers," which has now run a year and a month in London, was tolerated only a few weeks in New York; and Mrs. Albani, who always draws good houses in London, sang here last winter in the Italian opera "Rigoletto" to a \$150 house. Mr. Abbey at his first season of Italian opera at the Metropolitan had such famous and popular singers as Nilsson, Sembrich, Scalchi, Campanini, Galassi, &c., and lost \$350,000. Mr. Campanini lost a fortune with his Italian "Otello" company, and his tenor Marconi, reputed one of the greatest Italian vocalists of the period, had to be "shelved" after one or two performances because the New York public would not hear him. The last season of Italian opera was given at a great loss, except on Patti nights, and next year Mr. Abbey is to have no name of such magic sound as Patti or Nilsson. It is a dreary outlook, and those who do not have to foot the bills ought to congratulate themselves.

Of course the directors and stockholders of the Metropolitan have a right to do what they please with their opera house, but the New York public is not obliged to sit still and have all its musical supremacy done away with at one blow. Here we have lost Mr. Theodore Thomas to Chicago, and now Mr. Seidl is to be put aside, too. It ought not to be thought of for a moment. The vast majority of supporters of opera in this city are Germans, or Americans who have been trained to appreciate German music. If they will put their heads together they will be able to save Wagner and German opera for next year. Already the plan of giving a season of German opera at some other theatre is under discussion, and there can be little doubt that Mr. Ansborg or some other enterprising manager has a great opportunity here. In the meantime, what a sad farce it is to have New York, whose opera house is now looked up to and admired all over Europe as one of the greatest institutions of its kind in the world, voluntarily descend to the level of London! What this descent means is indicated in this remark in a recent number of the leading English musical journal, the "Musical World": "When we compare the operatic and orchestral performances given in New York with those given at London, it is impossible not to feel a sense of humiliation. In the face of such facts silence is perhaps best." Is that the reason why the Abbey scheme was kept so silent until it was too late to revoke it?

A Reply from Baltimore.

BALTIMORE, Md., January 15, 1891.

To the Editors Musical Courier.

I WAS sorry to read the communication concerning Mrs. Lawson and Miss Weed. I am strongly of the opinion that a recital by these charming artists at the Peabody would not only not tend to decrease the number at an oratorio performance, but rather by its charm attract many to attend and listen to them again, after so delightful a treat as they gave us in the afternoon. The real reason of the poor house was the colossal unattractiveness of the weary and burdensome work rendered—would to heaven Israel had remained in Egypt, or even the giant Handel made his abortive attempt to get them out—coupled with the fact that our concerts are given in a bath tub—a place so beastly in all respects that only those attend who feel it their absolute duty, and then go to their respective homes vowing vengeance against the managers and swearing never to go again.

It is well to hear two opinions, and I hope you will take mine and give it to the public for what it is worth. I was a soloist on the occasion in question, and I was also the first one to suggest a recital for the charming soprano during her stay in our city. Miss Weed has never sang so well as she did at the Peabody, and altogether the recital, rather than antagonizing the evening's performance, would, if it affected it at all—which I very much doubt, it being so totally different in character—surely increase the attendance.

Very sincerely yours,

B. MERRILL HOPKINSON, M. D.

Joseph Hatton, of London, is at the Gilsey House.

THE MUSICIANS' CONVENTION.—Speaking of the musicians' convention at Hamilton, Canada, the "Spectator" says: "The principal feature of Tuesday afternoon's session, and indeed the most interesting of the convention, was the piano recital of Mr. Martin, of London, Ont. Mr. Martin's playing surprised as well as delighted most of the audience. He is a master of the instrument and worthy of comparison with the greatest. No such playing as his yesterday afternoon has been heard in Hamilton for years. He played Schumann's great concerto in A minor, the orchestra accompaniment being supplied by Mr. Bluethner on a second piano. Besides this exacting and superb composition, Mr. Martin played a *largo* by Henselt, a *minuet* by Paderewski, Chopin's nocturne in D flat, and Liszt's 'Rhapsodie Hongroise' No. 2. Mr. Martin is an Irishman, but received his musical education in Leipzig."

Brahms' New Quintet.

By EDOUARD HANSLICK.

(Translated from the Vienna "Neue Freie Presse.")

THE Rosé quartet party brought forward at their first performance a new and, as yet, unpublished string quintet (with two violas) by Johannes Brahms. A better beginning could not have been made. The new work is of that sweet, clear ripeness which only the union of complete mastery and undiminished invention with a harmoniously perfect insight into life can produce. In sentiment and material it resembles Brahms' latest works of chamber music, in which we so gladly praise the beautiful warm hearted solidity of the subject matter, the continuity of the sentiment and the admirable conciseness of the form. More and more Brahms seems to concentrate himself; more and more consciously does he find his strength in the expression of healthy, proportionately simple feelings. A full emotional life works in them, without strain, without exaggeration. There is nothing of that self-conscious rendering to pieces, that mysterious tone painting and "dramatic" representation with which ambitious semi-geniuses of the present day furnish us even in the domain of pure instrumental music.

The beauty which is compatible with even the harsh as well as with the passionate is, with Brahms, coming more and more consciously and purely to the front. Herein he forms just the contrast to the Liszt-Wagner and to the young Russian and Norwegian schools, to whom a striking expression used with reference to the "impressionists" in painting may be applied—they are perpetually afraid of producing something beautiful. Brahms' chamber music of the last ten to fifteen years reminds me in its effect very much of the Beethoven of the second period: the resemblance does not lie in single features, but in the general character, in the whole atmosphere, which breathes upon us from them with such beneficently gentle force. In this temper, too, in all probability, Brahms seems likely to continue. He has performed just the opposite journey to Beethoven—from storm to peace, from darkness to light.

When Beethoven wrote his last quartets, those grand dramas of pessimism and irreconcilable humor, he was just the age of the Brahms of to-day. What a contrast, with such undisputedly inner resemblance! Perhaps it is only individual taste, making no claim to universal acceptance, which makes me think that Brahms always appears most perfect in his chamber music. Always apart from the "German Requiem," which stands quite alone and above everything else, I find Brahms, as an inventive and executive force, as the most intimate blending of individual and yet universally human subject matter with beautiful form, most successful in the B flat sextet, the string and piano quartets, the F major quintet, the violin sonatas.

Among the works in which I find Brahms, not his bold-est or most original, but nevertheless at his best, I count the new quintet. The first movement, an allegro con brio in G major, 9-8 tempo, is thoroughly splendid. With what victorious joy the theme, bursts forth in the violoncello amid the rustling tremolo of the violins; and hereupon the gentle melody of the counter subject sung by the two violas, and the reply of the violins in a charming yielding descent on the major seventh. How artistically, and yet without any torturing, are the principal and subordinate themes varied in the working out; almost always in surprising fashion, and yet again as though they could not come in any other way. The adagio, a melancholy song in D minor, with a somewhat Slavonic flavor, is a gentle and heartfelt complaint. It is followed by an exceedingly charming allegretto in G minor, with a lovely rocking trio in G major, after the fashion of most of Brahms' scherzos, not strictly playful or joyous, but lounging in a comfortable fashion, as though singing on its way.

The finale, which from a slightly veiled key of B minor quickly finds its way to the tonic G major, is a sharply rhythmical phrase in 2-4 time of slightly Hungarian color. It makes its effect less by the importance of its themes than by its general character, which with its cheerful and at last quite popular joyousness carries everything away with it. The audience, who had crowded every corner of the Salle Bosendorfer, received every movement of the new work with tempestuous applause and seemed to wish for an encore of the scherzo. Messrs. Rosé, Bachrich, Hummer, Siebert and Jelinek have rendered a fresh and important service to art by their carefully studied rendering of a work rich in rhythmical difficulties. Brahms' quintet was preceded by Beethoven's B flat quartet from op. 18, and by Rubinstein's well known G minor trio, the piano part in which was brilliantly performed by Mr. Rosenthal.—London "Musical World."

New Haven Correspondence.

JANUARY 17, 1891.

IT may be of interest to some of your readers to hear something of "The New Haven Gounod Society," a choral organization under the leadership of Mr. Emilio Agramonte, of New York. The society was organized in the fall of 1887 under the auspices of the most prominent musicians and society people in New Haven, and its efforts to promote and stimulate musical interest have met with the hearty co-operation of the music loving people.

During the first season the society was composed of forty of the best

solo talent in the city, forming an ensemble of tone remarkable for its beauty and strength, and under the magnetic baton of Mr. Agramonte (who always seems to have each individual voice under control) the attack, the nuances, the coloring and careful finish were most pleasing and artistic. Since then voices have been added to the chorus—with careful discrimination, however—until this season the society gave its first concert with sixty-five voices. The programs have up to date been miscellaneous and throughout good. The following soloists have assisted at different times in the Gounod concerts: Miss Jennie Dutton, soprano; the Beethoven Quartet Club; Mrs. Ella Earle-Toedt, soprano; Miss Mac-nichol, contralto; Mr. Emile Colletti, baritone; Mr. Carlos Hasselbrinck, violinist; Miss Lizzie Webb Cary, soprano; the New York Philharmonic Club; Miss Charlotte Walbur, soprano; Mr. Albert Lester King, tenor; Mr. Walter B. Keeler, pianist; Mr. Julius Perotti, tenor, and Miss Olive Mead, of Boston, violinist.

For the second concert this season, to occur February 27, at the earnest solicitation of many music lovers and with a substantial financial guaranty, the managers have decided to render Gounod's "Redemption." For this undertaking eighty-five carefully selected voices have been added to the sixty-five members, and enthusiastic and well attended rehearsals are now being held every week. The society will be assisted by the Boston Germania Orchestra, so well known for its excellent and conscientious work in oratorio, and by the following celebrated artists:

Mrs. Jennie Patrick-Walker, soprano; Miss Emily Winant, contralto; Mr. Charles Herbert Clark, tenor; Mr. Myron W. Whitney, basso, and Mr. Gardner Lamson, baritone.

In addition to their own concerts, the Gounod Society has secured, on two different occasions, Miss Aus der Ohe for piano recitals, and last season Mr. Walter Damrosch gave his course of lectures on "The Nibelungen Trilogy," under the auspices of the society, and will this season give his course on "Parsifal" and "Die Meistersinger."

Yours truly,

M.

Music in Baltimore.

BALTIMORE, January 19, 1891.

THE Boston Symphony Orchestra played its second concert here on Friday evening at the Concordia. Mrs. Nikisch sang. This was the program:

Overture, "Prometheus".....Goldmark
Song with orchestra, "The Dream King and His Love".....Raff
Adagio and scherzo, from "Scandinavian Symphony," No. 3, in C minor.....Cohen
Symphonic poem, "Danse Macabre".....Saint-Saëns

SONGS WITH PIANOS.

(a) "Am Rhein".....Liszt
(b) "Am Ufer des Manzanares".....Jensen
(c) "Die Quelle".....Goldmark
"Midsummer Night's Dream" music.....Mendelssohn

Vladimir Pachman, "ze greatest pianist in ze world," is announced for the third Boston concert, February 27.

On Friday afternoon the fourteenth Peabody recital took place, and we heard Mozart's E flat major string quartet and the Rubinstein G minor piano quintet. Miss Helen C. Livingstone sang three Brahms songs, "To a Violet," "Lullaby" and "Magyar Love Song." She was in excellent voice, and her musical intelligence gave the audience such gratification that she was compelled to sing an encore. Altogether it was fine vocal work, the kind we should enjoy frequently.

The Kneisel Quartet made a thorough success of its concert on Saturday night. The Schumann string quartet in A minor and Beethoven's C major, op. 99, string quintet, as well as a quartet movement in C minor, by Schubert, were all played with remarkable ensemble effect. To Mr. Faellen, the head of the Faellen Musical School, the people here are indebted for these instructive chamber music concerts. The Kneisel Quartet will play again on February 23, and Mrs. Nikisch will be the soloist.

The latest about the Oratorio Society is embodied in the following from the "Sun":

There was a meeting of the board of government of the Oratorio Society last night. The trustees, Messrs. David L. Bartlett and Otto Suro, submitted a statement of the affairs of the society to the members. There is in the society \$22,000 worth of capital stock. The hall was sold by the society and bought in by the trustees. The bid was for \$4,000. It was later sold to James L. Kernan for \$15,000. The only question which made them hesitate as to the disposition of the difference of about \$4,000 between the \$15,000 obtained for the property and the indebtedness on it, which latter has been assumed and will be paid in full by them, was whether the stockholders who urged the sale should not have the preference over those who refused to do so, or those who took no notice whatever of circulars sent to them. They have determined to distribute this surplus of about \$4,000 pro rata among all the stockholders as soon as the notes given by the purchaser shall have been paid. The indebtedness on the property amounts in round numbers to between \$10,000 and \$11,000—\$2,500 of which was paid by the trustees some time ago for a compromised damage suit; \$3,500 for opera chairs, is covered by their individual note now held by one of the city banks, and various amounts for taxes, insurance, ground and water rent, repairs to building and sewer on Howard-st., for printing, advertising, counsel fees, court costs, &c.

HANS SLICK.

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The Musical Courier.

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All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, JANUARY 21, 1891.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

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CHICAGO OFFICE: No. 236 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

GENERAL AGENCY FOR GERMANY:

Fritz Schubert, Jr., 63 Brüderstrasse, Leipzig.

MR. EDWARD P. MASON, president of the Mason & Hamlin Organ and Piano Company, who, though still a young man, has earned a reputation in Boston financial circles, has just been honored by election as a trustee of the Home Savings Bank.

SOMETIMES the sheriffs get there too late, as in the case of Blum & Mechler, the piano and music dealers at Yankton, S. Dak., who not only had the place emptied before the arrival of the officers, but who also skipped in time to avoid arrest. They did not get rid of things on the instalment plan, but at wholesale, including themselves.

A. L. TEELE, the advertising man, says, in the Birmingham "Age Herald," that the total amount spent annually in this country for advertising is at least \$125,000,000. We are sure that less than \$100,000,000 of this sum is spent by the piano and organ and music trade in the music trade papers. In fact, we are willing to bet that our statement is absolutely true.

A PIANO manufacturing firm has lately gone over its complete accounts of a number of years past and found that in a total business amounting to \$2,700,000, the losses amounted to less than one-tenth of 1 per cent. One per cent. would amount to \$27,000, and in the years referred to the losses amount to about \$2,500. We may as well state that this firm does not believe in renewing notes.

MOST traveling men in the music trade must render itemized accounts of their traveling expenses in place of a daily allowance such as is frequently made to knights of the road. There is also a limit to these accounts, and we have known of disputed bills when based on "entertainment" expenses that finally led to rupture between employer and employé. The "entertainment" account question is a ticklish one under all circumstances and large firms simply charge off a certain sum to this account, not bothering with the details thereafter. All men in business are more or less compelled to entertain customers, and it is not expected that they should pay out any such expenditures from their own pockets. The business should pay the expense.

COLLINS & ARMSTRONG, of Fort Worth and other Texas towns, have become an incorporation, but not under Texas laws. They are to be known as the Collins & Armstrong Company of Illinois. Capital, \$100,000. We believe that according to the stringent incorporation laws of Texas the capital must all be paid up, while such is not the case in Illinois. However, they may have been chartered in Texas as the Collins & Armstrong Company of Illinois.

INDICATIONS point to a very extensive trade with Loring & Blake organs during this year. The orders now booked will keep the factory busy for a month and Mr. Moore, who is on the road, is making new openings constantly. We are pleased to note that the company recently displayed commendable independence in rejecting an order for 300 organs which could have been filled by them had they been willing to cheapen their case work. There is nothing like maintaining your standard of quality.

MESSRS. D. C. GIBBONS and A. J. Gibbons, both practical men in their lines, will continue the business of Gibbons & Stone, at Rochester, N. Y. Mr. D. C. Gibbons will continue to manage the sheet music and small goods department, while Mr. A. J. Gibbons will have charge of the factory and office and the general conduct of the firm's affairs. The firm name will remain the same, and it is not yet decided whether the heirs of the late senior partner, Mr. Lyman L. Stone, whose death on January 11 was chronicled in THE MUSICAL COURIER, will retain an interest in the business or have their inheritance bought by the Messrs. Gibbons. The final adjustment will be completed within a few days.

WE quote the following from the Fort Wayne "Journal" of the 14th inst.:

The Fort Wayne Organ Company held its annual meeting at the Old National Bank last night. Officers were re-elected as follows:

President—S. B. Bond.
Treasurer and Manager—Albert S. Bond.
Secretary—C. E. Bond.
Directors—J. H. Bass, S. B. Bond, A. S. Bond, J. D. Bond, C. E. Bond, J. M. Barrett, M. W. Simons.

The past year has been a very prosperous one for this institution, and its Packard organs find their way into the markets of the world—as far as the southeast coast of Africa. They have a great London agency, and cover this country completely.

Mr. Albert S. Bond, the manager of the company, is one of the brightest and most successful young business men in the West, and he is growing greater.

The Fort Wayne Organ Company are among the leading and enterprising reed organ manufacturers of this country to-day.

WE very much regret to announce that Mr. Henry D. Pease, the president of the Pease Piano Company, is suffering from a nervous disease which has made it necessary for his wife and the other members of the company to petition the Supreme Court to appoint guardians to take charge of his money affairs. Drs. M. Allen Starr and C. J. Drummond have already passed on the case, and Judge Patterson has appointed a committee to further investigate the matter. Mr. Pease has for some time been in rather poor health and now labors under the delusion that he is specially selected as a candidate for a high place in heaven. He has for several years been deeply interested in religious matters.

Whatever may be done in his case, the business of the Pease Piano Company will be in no way affected. There has been no January in their career that has promised better results than this one, and we caution dealers handling their goods to place orders early that they may be supplied for the coming spring trade.

THE Braumuller Company have finished their inventory and closed their books for 1890, exhibiting a showing that is seldom made by a new concern in the piano business during the first few years of its existence. The piano is being made better and better all of the time, and we shall be able

before long to explain at length some new features which are both novel and useful—something that can't always be said of piano "improvements." With the energy of Mr. Braumuller, the careful business direction of Mr. Turner and the practical work of Mr. Hastings, we predict that the Braumuller Company has a bright year before it and a successful future too, because they are aiming to give you the best there is for the money.

IT is not an easy thing to come into the New York retail piano business with an instrument made outside of our city, and to establish a connection and work up a support and following that will warrant the unusual expense. Yet the B. Shoninger Company have done this, the merit of the instrument and the careful, energetic work of their New York manager, Mr. Rosenberg, being the prime factors in the sum of their success.

Their local trade has attained such proportions that they now are justified in seeking larger quarters, and our readers need not be surprised at any time to see in our columns the announcement of their removal to one of the most prominent positions on the avenue.

This matter has been talked of before and we have had occasion to prophesy the move, but never until now has it been definitely decided that they must seek larger quarters in order to care properly for their increased trade.

IT is seldom that we have occasion to offer such sincere congratulations to both parties in a combination as we offer herewith to Messrs. Conover Brothers and Mr. Wm. R. Gratz. Mr. Gratz, who leaves New York on the 26th inst. for a trip to the Pacific Coast, will hereafter represent Messrs. Conover Brothers on the road in connection with his own musical merchandise business.

There is probably not a man in the trade who has a wider acquaintance and is more favorably known than Mr. Gratz. While he has been now for some years past in business for himself, he has nevertheless found time in his many trips to sell a great number of pianos for the old Lindemann concern, for Messrs. Newby & Evans and for Decker & Son.

Hereafter he will devote his attention in the piano line exclusively to the Conover. With such an instrument to handle he cannot but make a success, and we hope and expect to write of several good agencies established by him during his three months' trip. Again we congratulate both parties.

REFERENCE is made in another column to the success that has attended the business of Mr. C. J. Cobligh, the piano case maker, since he removed to Terre Haute, Ind., and particulars are given as to the sum paid him by the Business Men's Association of that place as a bonus for his moving to their town. Aside from the confirmation that this success gives to the assertion of THE MUSICAL COURIER that the piano business and its collateral branches are on the increase in the West, the facts suggest the question: Why don't some of the smaller piano makers who are now struggling along in New York move their plant to some town away from the metropolis?

THE MUSICAL COURIER is prepared to place at least two concerns, whose books will show that they are in a solvent condition, in towns where manufacturing facilities such as they cannot obtain here will be placed at their disposal, and where wealthy citizens stand ready to advance money and to subscribe for stock to a sufficient amount to put a piano plant upon a solid working foundation.

It is at best a hard struggle to compete with big houses in New York, under the disadvantages of high rents, poor location and limited capital, and we should be pleased to place anyone desirous of bettering his condition in communication with parties who can demonstrate the advantages of locating elsewhere. Think carefully about the matter, investigate it, and see if you can't better yourself.

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McCAMMON COMPANY JUDGMENTS.

JUDGMENTS amounting to over \$22,000 have been entered against the McCammon Piano Manufacturing Company, Albany, but we believe they were secured in the interests of some of the stockholders who desire to save themselves in case of financial troubles.

The presidency of the company was held by Edward McCammon until last July. He resigned then and Mr. D. S. Mann assumed the duties of the office.

There seems to have been some misunderstanding between Mr. McCammon and the stockholders, as well as between Mr. McCammon and George W. Neill, the superintendent, who, by the way, was at one time engaged in a similar capacity in the factory of Chickering & Sons.

Mr. McCammon has had an offer from Chicago to assume control of a piano factory there, but these negotiations have come to no conclusion.

The parties at the head of the McCammon Piano Company at present are represented to be men of means, and no doubt will bring the pending difficulties to a successful conclusion.

The judgments were entered by Dudley Farlin, one being for \$17,744.94 on notes given between June 28 and October 9, 1890. The other is for \$5,079.60 on a note given May 6, 1890.

MUSIC AND WORLD'S FAIR.

THAT is a good committee appointed or selected by the Chicago music trade to co-operate with the ways and means committee of the world's fair for the purpose of erecting a \$500,000 music pavilion or temple of music for the great Columbian Exposition. The Chicago music trade has subscribed \$52,000 to the world's fair fund, and the ways and means committee is in favor of contributing this sum and \$100,000 besides toward the music pavilion, provided the other \$350,000 can be raised by the music trade of the United States. The music trade committee referred to above consists of W. W. Kimball, P. J. Healy, Mr. Wygant and E. A. Potter, of Lyon, Potter & Co.

Mr. Potter, who is East at present, is under the impression that if the music trade of this country is willing to contribute about \$150,000 toward the temple the world's fair will donate the balance to make the amount \$500,000.

Under these circumstances, why not go ahead and try the experiment, and at least see how much can be raised toward the sum? Mr. Potter is perfectly in accord with the sentiment of the whole trade when he claims that Chicago is the great distributing market of the piano trade. We all feel as if this wonderful market is constantly expanding and developing, and we believe that the whole musical industry should combine and make this pavilion the greatest artistic and industrial combined exhibit at the fair.

There may be one reason why the great bulk of piano and organ men, including Chicago manufacturers and dealers, may hesitate to make a solid phalanx in favor of this scheme, and that is the general apprehension that W. W. Kimball and his Union League Club and La Salle Club friends may, through Dr. Ziegfeld (president, we believe, of the La Salle Club), get a controlling influence that may eventually be used not only against certain firms, but in favor of the Adelina Patti Kimball piano.

This is the key to the situation.

We do not hesitate to assert that at present there is no musician who can compete in influence with Dr. Ziegfeld in musical matters relating to the world's fair. He is not only on the spot, which, according to Disraeli, is the all important condition of a successful diplomatic manœuvre, but he is a force in politics in Chicago. Mr. Davis, the director general of the fair, and Dr. Ziegfeld are old chums and as thick as the prehistoric fleas, and not only are they political allies, but among the founders of the great political club, the La Salle.

And yet it appears to us that the very responsibility attaching in this matter to Dr. Ziegfeld makes it incumbent upon him to assume an independent position and free himself from the business alliance and partnership now existing between himself and W. W. Kimball. If he desires the success of the musical features of the world's fair; if he is really and sin-

cerely animated by the proper public spirit which calls for this music temple; if he wishes to benefit the art of music and the science in which is embraced the manufacture of musical instruments, he must in the first place free himself from entanglements with which his name has become identified so closely that, at first glance, it appears almost impossible of separation.

We have a firm belief in Ziegfeld's common sense, shrewdness, intelligence and tact. As regards the latter attribute, even his worst enemy must pay him the deserved homage that he is not surpassed in it by any one engaged at present in musical affairs in this land. He is a man of judgment, of broad and liberal views and he can see beyond his nasal promontory. All things considered, Ziegfeld is a man who can see how vast his opportunity is and he is therefore to be preferred for that reason alone to any narrow minded, bigoted musician whose fidelity is based upon a limited mental horizon.

Will Ziegfeld break away from the Kimball element and the Kimball musical paper of Chicago, which is responsible in its attitude of worshipper of Chicago idols for so many misapprehensions regarding the important individualities of that great city?

P. M. A. OF N. Y. & V.

President,	Wm. E. Wheelock.
First Vice-President,	William Steinway.
Second Vice-President,	Myron A. Decker.
Secretary,	Nahum Stetson.
Treasurer,	Henry Behr.

EXECUTIVE COMMITTEE.

William Steinway, chairman; Geo. W. Peek, secretary; Hellmuth Kranich, Leopold Peck, H. P. Mehlin, John Evans, Bernardo F. Fischer and Robert Proddow.

The above mentioned gentlemen were elected by acclamation to the offices assigned them at the first meeting of the now permanently organized Piano Manufacturers' Association of New York City and Vicinity on Tuesday, January 13.

It is not the pleasure of the association that its proceedings should be made public, and we therefore have nothing further to say of the matter than to wish it every success.

Some thirty firms are now enrolled as members, and it is probable that some outside concerns will make application and be admitted at the next monthly meeting. It appears now that we are to have at last an organization constituted in a businesslike way that can treat in unison the thousand and one difficulties that beset the piano maker, and we hope that all its high aims and purposes may be realized.

But there is one serious fault at the outset, and it is worthy of careful consideration during the month to elapse before the second meeting, and of discussion and settlement there. That fault is the keeping of the proceedings secret. The trade papers, or at least one of them, should have an accurate report of all general sessions, and we are confident that the majority of members will admit this when the matter is presented at the next meeting.

THE Church Organ Builders' Association, of Boston, Mass., has been formed, and on January 4 the following officers for the year were elected:

President,	B. F. McIntosh.
Vice-President,	I. White.
Recording Secretary,	B. F. Potts.
Financial Secretary,	Frank Clapp.
Treasurer,	Thos. J. Quinlan.

SINCE the enlargement of the factory building of Brown & Simpson, the Worcester piano manufacturers, the firm have been able to regulate their output on a systematic basis and in consequence their shipments during the latter half of 1890 were prompt and satisfactory, and the arrangements for a larger output in 1891 are in excellent shape. Mr. Theodore Brown is constantly at hand superintending every department of the factory, which has grown to such an extent that it requires vigilant management, and as he recognizes that one of the secrets of successful piano manufacturing lies in the attention to details, he devotes his time to every feature of factory work.

The finances are in the competent hands of Dr. Simpson, the junior member, and Mr. Metcalf is now West on a business trip that promises great results in

certain combinations about to be made. The factory at Worcester is as busy a place as we have lately visited, and the future of the Brown & Simpson piano is assured.

The report that the Worcester Organ Company, of which Brown & Simpson have control, is for sale is without foundation.

WHILE the strike of the varnishers was virtually over when all of the factories resumed work, the results of the contention are not all definitely settled even up to the present time. When the first demand was made by the men for 9 hours' work and 10 hours' pay, a goodly portion of the factories yielded for reasons that have been too fully discussed to be again recounted here. The majority of the firms who accepted the men's proposition did so with the understanding that the men should abide by the final decision of the question. This decision having been reached through the fight of the Piano Manufacturers' Association, the return to 10 hours' work for 10 hours' pay is being made in most of the shops that had given in to the men. In factories such as that of Hardman, Peck & Co., Haines Brothers, Braumuller Company and some others, the men have gone back to the old schedule without complaining.

Some few firms, however, contracted with their men for 9 hours at the old wages, without restrictions, and these must of necessity work at a disadvantage. Whether they will now continue to run their shops at these rates, or will come to a new understanding with their employes, remains to be seen, but it is reasonable to presume that they will return to the old basis and that the workmen will see the justice of placing all the factories on the same footing. Should there be objection on the part of the men to be reasonable in the matter the wisest course for the manufacturers to pursue is to make application for membership in the Piano Manufacturers' Association of New York City and Vicinity.

This they should do anyhow, because it is now to the interest of all concerned that the association should include all piano makers of New York and hereabout, and that all should be in a position to present a solid front when other important questions arise, as they surely will.

THE DANGER OF EXAGGERATION.

TO parade self evident truths before our readers in any attempt to show how ridiculous some trade papers can make themselves would be wasting good, valuable time, and we shall therefore at once come to the issue and tell the tale.

The Chicago "Indicator" claims that 13,000 pianos were made in that city last year. We claim that 7,000, or thereabouts, were made in that city, and we also claim that to exaggerate so important a trade item is dangerous; it is just as dangerous to claim that the number of pianos made in the United States last year was 95,000, which is the "Indicator" claim, as it is to claim that Chicago produced 13,000.

Why is it dangerous to exaggerate, and in this particular instance exaggerate?

Because, if the truth is published, as it may be by the Manufacturers Division of the United States Census Bureau, the facts in the case will show that 7,000 is nearer the truth than 8,000, much less 13,000 pianos made in Chicago, and that consequently Chicago piano manufacturers will suffer from the reaction.

Among other things that census report will give the number of square feet of manufacturing space. Thirteen thousand pianos could not have been made in 1890 on the square feet of space occupied for piano manufacturing in Chicago last year. That census report will show the number of men and boys engaged in piano manufacturing in Chicago last year. The number of hands employed could not produce 8,000 pianos, much less 13,000, last year.

The "Indicator" makes hasty and absurd statements (for instance, the statement that we admitted that Chicago made 45,000 organs last year; when and where did we make so ridiculous a statement?) and does not appreciate the danger of the same to the very interests it is innocently supposing itself as defending.

We are not attempting to depreciate Chicago's

position as a piano and organ manufacturing centre. Our files are full of tributes to its greatness. Neither shall we permit the absurd claims of the "Indicator," claiming a general output of 95,000 pianos all over the country, to prevail. It is simply a decision on our part to maintain some decency of statistics and not to permit others to run riot on the subject with the result that everyone involved will be injured more or less. It is not a question of Chicago but of the whole piano trade.

If there were 13,000 pianos made in Chicago last year the "Indicator" would still be in error, for then more than 95,000 would have been made in the United States. Not by guess work but as a logical conclusion, for if the number of workmen employed by Chicago manufacturers could have produced 13,000 pianos last year the average per man would be twice the usual average and the number of pianos made in the United States would have been nearer 135,000 than 95,000.

That is the danger of exaggeration.

No, it is not a question of belittling Chicago, but protecting the piano trade of the country from ridicule. This paper can afford to be generous, even to its petty and malicious little competitors of whom we usually make fun and jest, but a paper like the "Indicator," which without the support of the Eastern manufacturers would be obliged to fail again, should show some consideration to the people who support it, and not run them into an absurd and uncalled for predicament, and to claim that Chicago made 13,000 pianos last year would be equivalent to a claim that the Eastern piano has been superseded in that city; whereas, in truth, together with the development of piano manufacturing in Chicago, Eastern pianos have been sold in larger quantities than ever before.

We should like to ask (for the purpose of getting down to figures) how does the "Indicator" figure the Kimball output last year? How many finished pianos did the Kimball Company send out of their factory in 1890? The "Indicator" need not give exact figures, but round figures, and it can get them quick enough, for Mr. Kimball is on good terms with the "Indicator," as he virtually owns the paper. After the "Indicator" gives the Kimball figures, we will show the nigger in the fence in the absurd claim of 13,000 pianos for Chicago in 1890, and the equally ridiculous figure of 95,000 for the United States in 1890.

THE SAVANNAH FAILURE.

THE distribution of the liabilities of Davis Brothers, Savannah, who failed recently, is about as follows:

Kranich & Bach.....	\$2,500
New England Piano Company.....	2,500
Emerson Piano Company.....	2,200
E. G. Harrington & Co.....	14,000
Wm. Knabe & Co.....	6,000
W. W. Kimball Company.....	1,500
Kiesling (borrowed money).....	25,000
Banks.....	8,000
Lindsay.....	4,200
Johnson.....	2,500
Allen.....	1,200
Conover Brothers.....	750
Judd & Co.....	200
Stationery.....	3,000
Sundries.....	12,000

All this makes about \$85,000 as the total of liabilities. E. G. Harrington & Co. hold a large line of collateral to cover part or most of the indebtedness. No attachments have been taken except by Kranich & Bach, who seized five pianos, giving bonds to secure the assignee in case of damages. The trial of this cause is put down for February 2.

The Georgia law, act of 1881, to secure attachments makes its obligatory

1st, That the account must be due.

2d, That the equivalent of the account has never been paid.

3d, That the stock must be in the hands of the defendant.

The W. W. Kimball Company had \$2,000 worth of additional organs on the way, but managed to stop them en route and saved them from going into the pool of assets.

It is now proposed to form a stock company, to be called the Davis Brothers Company; but as some of the creditors will refuse to enter it and will secure

judgment against the firm, these judgments must be purchased before such a stock company can be organized. So it seems now. The Davis Brothers had an immense local credit, and the Savannah people "swear by them" to this day.

THE CLEVELAND EMBARRASSMENT.

BY this time, the piano and organ business of J. C. Ellis, of Cleveland, has become the property of Thomas F. Scanlan, of the New England Piano Company, of Boston, and under the circumstances this was the wisest if not the only proper thing to do.

The Cleveland "Plaindealer" of Monday fore-shadows the event in the following interview:

Mr. Ellis' Statement.

Mr. J. C. Ellis, the piano dealer, who has met with recent business reverses, has in preparation a statement of his business affairs which will be ready to-day. "This statement," said Mr. Ellis to a reporter yesterday afternoon, "will be especially for the benefit of Mr. Thomas F. Scanlan, of Boston, who is at the head of the New England Piano and Organ Company. On next Thursday Mr. Scanlan will take charge of my business here, and I shall thereafter be in his employ and shall act under his instructions."

"Do you propose to make an assignment to Mr. Scanlan?"

"I do not. He merely takes charge of the business and will assume all obligations of the house. The Cleveland National Bank will hereafter do business with Mr. Scanlan instead of myself, and I think that he will manage to hold them down."

"When will Mr. Scanlan arrive here?"

"Some day before Thursday. He will straighten the business up right away upon his arrival and I will at once go into his employ."

Mr. Scanlan has arranged matters with the Cleveland banks and with some of the merchandise creditors and will conduct the business according to the strict precepts that govern his establishments. "He will make money out of that Cleveland business," said a New York piano manufacturer to us on Monday, and so he will. A number of the lines of pianos formerly sold by Ellis will be lopped off, and in all probability the Hallett & Cumston piano will be sold in the Cleveland branch of the New England Piano Company, as the business will known, if not officially, at least in the trade.

The firms who have made no arrangements with Mr. Scanlan will be obliged to wait the developments of the business before they can secure any payments on their accounts.

However, matters are in such shape that the business will not be interrupted and the stock of pianos and organs not sold at a sacrifice, to the ruin of Cleveland trade for a long time to come.

The whole piano and organ trade are under obligations to Mr. Scanlan for his efforts in preventing so disastrous an occurrence, which would have demoralized Cleveland trade for years.

\$1 A WEEK HUMBUG.

THE Babcock & Elmer Company, doing business at Winona, Minn., are advertising a scheme of piano purchase which, to say the least, savors of something crooked. They are circulating a pamphlet setting forth the advantages of a system by which pianos may be purchased of them at the rate of 15 cents per day. It is only in the West and South that such games can now be worked successfully. The idea of starting an explanation of a "wonderful opportunity" with the quotation, "There is a tide in the affairs of men which, taken at the flood, leads on to fortune," would at once put Eastern people on guard. When a street fakir sets up his stock of fake watches at a corner and opens proceedings with a song and dance to attract a crowd and then commences to announce that he will sell \$150 chronometers for \$5 and throw in a chain and a charm and a pair of sleeve buttons every sensible man smiles and passes by. But when a man or a firm starts in to sell pianos on ridiculous terms it does seem that some people cannot resist the inclination to get something for nothing.

Just as the people before the watch fakir's buggy, who hesitate to pay \$5 for a \$150 article, are led into the swindle by the "throwing in" of a chain and a

pair of sleeve buttons, so are people led into purchasing a piano upon simply foolish terms, by being told that they may pay 15 cents per day, that they will receive interest on the money thus invested, and that they will receive a stool and cover and three years' insurance and a whole lot of other things without cost. It has been said that a fool is born every minute and that none of them die, and it would seem to be true if one would but consider the schemes for selling pianos now in vogue in the West.

To take up the plan of the "piano club" now being run by the Babcock & Elmer club. Here is what they call their—

General Plan.

Section 1.—The general plan is to form a club of 188 persons, each member of which pays \$1 at the time of joining, and agrees to pay \$1 per week for 374 consecutive weeks, commencing when a sufficient number of members have been procured, making in all the sum of \$375, which shall be payment in full for a cabinet grand piano, delivered at any place in the city of Winona, with good stool and scarf. The piano to be of standard make and warranted for from five to seven years by the manufacturers, and such as is usually sold by retail dealers at \$435.

Sec. 2. Each person upon joining shall receive a number, which is to remain unchanged. Within one week after 94 members have been procured, each of whom has made three weekly payments (besides the \$1 paid at the time of joining), the first drawing of a piano shall take place. One drawing shall thereafter be held every four weeks until the membership of the club shall exceed 109. When the club shall consist of more than 109 and less than 188 members, each of whom has made at least two weekly payments (besides the \$1 paid at the time of joining), drawings shall be held every three weeks. When the club shall consist of 188 or more members, each of whom has made at least one weekly payment (besides the \$1 paid at the time of joining), drawings shall be held every two weeks. Numbers corresponding to all the numbers held by members shall be placed in a box, well shaken and one number shall then be drawn from the box by a person designated by a majority of members present, and the member holding the number corresponding to the number thus drawn shall be entitled to the immediate delivery of a piano, stool and scarf to him upon his executing the required contract, with security upon the piano for the future payments, to be made by him under the terms of this plan, &c.

This is, in the first place, a clear case of lottery, and under the present postal law the circulars from one of which the above is clipped are not entitled to be circulated through the United States mails. This any competitor can stop by notice to the local postmaster. Beyond this the circulation of the circular can be prevented by a presentation of the matter to the town or county officials.

There is no mention in the pamphlet before us of what make of piano is offered by the Babcock & Elmer Company in their lottery scheme. In all probability it is some stencil piano that can be bought in New York or Chicago at \$100 or thereabouts at wholesale.

We would inform the people of Winona, Minn., and the people thereabout that there is no such piano as the Babcock & Elmer piano—that any piano bearing that name is a stencil instrument, and further, that no firm can do a legitimate business upon the basis of the scheme laid out by the Babcock & Elmer Company in their piano club racket.

The same idea, with many modifications and special features, has been tried time and time again in all parts of the country, and it has invariably resulted in disaster. If, as in this case, unusual inducements—such as interest on money invested, three years' insurance, a lot of miscellaneous trappings connected with a piano, &c., &c.—are offered, it is *prima facie* evidence that the offer is not straight—that there is some scheme underlying the whole "racket" that is calculated to bring profit to its originators and short value to the unwary. To the people of Winona and thereabout, and to the people of everywhere else, we say: If you want a good piano go to a reliable house and buy an instrument at the lowest price you can obtain, but don't—don't be misled by any outlandish ideas that you are going to get something for nothing by any business contrivance that is calculated by shrewd men to deceive you. You won't buy any more seed for Australian wheat at \$56 per bushel upon the assurance of the seller that he will take your entire crop off your hands at a ridiculous price, and you should have an equal amount of good sense when you come to put your hard earned money into the purchase of a piano.

PERHAPS no house in the piano making line in New York opens the year 1891 with better prospects ahead than Messrs. Newby & Evans. They have been in business now for a sufficient number of years to have their entire scheme thoroughly systematized and they number among their agencies some of the most prominent and reliable dealers in the country. We have during the last year had opportunity to speak to many of their representatives, and the general verdict concerning the Newby & Evans uprights has been one highly flattering to the firm and their product.

ORIGINALITY OF THE SHAW COMPANY.

IF, as is asserted, one of the merits of good advertising lies in the presentation of such reading and pictorial matter as is bound to attract the attention of the public, the Shaw Piano Company, of Erie, Pa., certainly deserves the commendation of having solved such a problem in the piano line, where, we must candidly admit, originality in advertising is at a discount. In to-day's MUSICAL COURIER the Shaw Piano Company adapts a familiar cartoon to its devices and tells two stories about the piano business which we suggest to the careful perusal of our readers. No elaborate explanation is necessary, and, like every successful cartoon, this one tells its own story. Read it and learn something.

We desire to add a few words in reference to the Shaw piano. We know something about the piano and the method adopted for its manufacture. It is not only one of the successes, but one of the surprises in the pianos of the latter day. By dint of its inherent and intrinsic merits it went at one bound into popularity, and secured the appreciation and approval of everybody in the piano trade who have seen and played it. In one word, the Shaw piano is a phenomenal success, and, what is more, a deserving success.

J. W. JENKINS, of Kansas City, is in the city. Mr. Jenkins is doing a highly satisfactory trade, particularly in Decker Brothers pianos, the merits of which he is presenting to the people of his section by means of judicious and attractive advertising, supplemented by a well selected stock of these beautiful instruments.

Like other Decker representatives, J. W. Jenkins & Son have a particular pride in these instruments, which are sold by them to the choicest people of Kansas City and vicinity.

A CERTIFICATE of incorporation of the Van Dusen Piano Manufacturing Company, of Brooklyn, was filed with the Secretary of State on January 16, with a capital stock of \$50,000. The trustees are John R. McDivitt, George W. Van Dusen, Frederick Cobb, Henry E. Brundage and Francis Stockton Divitt.

THE firm known as the Council Bluffs Music Company, of Council Bluffs, Ia., has dissolved partnership, C. P. Lipfert retiring. J. C. Lange owned most of the stock and he became of the opinion that he was not receiving fair treatment at the hands of his partner, Lipfert having had the entire management of the establishment. Hence the dissolution.

ABOUT 6 A. M. yesterday a fire broke out in the boiler or engine room of the piano factory of Wm. E. Wheelock & Co., 149th-st., near Third-ave., and damaged the engine building, dry rooms and some stock in process of manufacture. The fire was soon extinguished and the damage (which could not be ascertained at the time we went to press) is fully covered by insurance. Work at the factory will not be delayed to any extent.

THE presence in this city of Mr. E. A. Potter, of Lyon, Potter & Co., Chicago, disclosed the fact that in 1890 more Steinway pianos were sold in Chicago than in any previous year, and that the demand for the Steinway pianos in Chicago will necessitate the carrying of a larger stock of those instruments in 1891 than has yet been seen in that city.

Our interview with Mr. Potter also developed the fact to us that he is one of that class of merchants to which the West owes its development and progress, and we predict that he will prove himself one of the important factors of the piano trade of the country.

—The Fort Wayne Organ Company resumed work on the 5th inst. after having been shut down for several days to take stock. The results of the inventory are particularly satisfactory.

DECKER IN BOSTON.

IMPORTANT negotiations have just been concluded between Decker Brothers and the Oliver Ditson Company, of Boston, which gives to the latter firm the representation of the Decker Brothers piano for Boston and vicinity, necessitating a change from the Estey Boston branch, which has held the Decker agency for some years.

The new improvements and enlargement of the Oliver Ditson Company on Washington-st. will give them 70 feet front and the first flight upstairs (reached by a commodious elevator) will be arranged for a large, double piano wareroom. With the new environment and the additional facilities the Oliver Ditson Company will pay particular attention to the piano business and make of it one of their more important departments.

Nothing wiser could have been done than to secure the representation of the Decker Brothers piano, for it gives tone, character and standing to the new department and will make it an important element in the retail piano trade of Boston. We look for some important results from this new combination.

ANNUAL MEETINGS.

(Continued from MUSICAL COURIER, January 14.)

FARRAND & VOTEY ORGAN COMPANY—Annual meeting, January 22.

STORY & CLARK ORGAN COMPANY—Annual meeting, first Monday in February.

STERLING COMPANY—Annual meeting, third Tuesday in August.

FORT WAYNE ORGAN COMPANY—Annual meeting took place second Tuesday in January.

CENTURY PIANO COMPANY—Annual meeting, May 1.

—To J. H. Kurzenknebe & Sons, of Harrisburg, an extension has been granted most willingly by their creditors.

Coming Before the Trade Again.

UNCLE SAM (emphatically)—"It's a very easy matter to guess which one of you the intelligent music dealer will select for representation the coming year."



SHAW PIANO CO., Manufacturers of Grand & Upright Pianos, Erie, Pa.

WEBER IN THE NORTHWEST.

WE have just received a telegram from our Chicago office announcing that a "big deal" has been consummated by means of which the Weber piano will be represented in St. Paul and the Northwest by C. H. Martin & Co., of that city, and that a Weber music hall is to be erected under the auspices of that firm.

This is one of the most important moves that has taken place with the Weber piano since the incorporation of the Manufacturers Piano Company, of Chicago, and gives an intimation of the remarkable activity of our Chicago friends in the piano trade who are making transactions on broad lines, and with the determination to push the business to its utmost limits.

The house of Weber, the Manufacturers Piano Company and C. H. Martin & Co. are to be congratulated on this new and far reaching transaction.

Tables of Importance.

NOTWITHSTANDING the revision of the tariff the Treasury Department continues to furnish a place in the customs statistics specifying the export and import of musical instruments based upon the same meagre classification that THE MUSICAL COURIER has so frequently deplored in times gone by. Taking the last tables furnished by the department we find that the exports of reed organs for 11 months ending November 30, 1890, amount to the handsome sum of \$141,882, an increase over the same period in 1889 of \$66,368, while the value of pianos exported during the same 11 months shows an increase of \$147,508. The total increase of the value of our exports of pianos, organs, musical instruments and parts thereof for the first 11 months of 1890 is \$176,478, as compared with the same period in 1889. Our total exports amount to \$1,128,930. Verily, we are doing well in this country.

We imported \$62,398 less worth of goods in November, 1890 than in November, 1889, according to the schedules, but this may be due to various changes in classifications. For the 11 months our imports fell off \$9,965, but this also must be considered in relation to the \$62,398 decrease in the one month of November, which is possibly due to the changes in classification.

Here is the official table:

Tables of Importance.

(COMPILED BY THE MUSICAL COURIER.)

VALUE OF IMPORTS OF MUSICAL INSTRUMENTS.

Month ending November 30, 1889.....	\$147,306
Month ending November 30, 1890.....	84,808
Eleven months ending November 30, 1889.....	1,545,375
Month ending November 30, 1890.....	1,339,410

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHERS AND PARTS THEREOF.	TOTALS
	No.	Value.	No.	Value.	Value.	Value.
Month ending November 30, 1889.....	1,276	\$75,514	71	\$23,132	\$15,143	\$113,789
Month ending November 30, 1890.....	1,873	141,882	57	30,568	13,346	175,696
Eleven months ending November 30, 1889.....	9,700	652,333	521	177,363	122,756	952,452
Month ending November 30, 1890.....	12,132	799,841	504	193,242	135,847	1,128,930

A Relic of the Flames.

MR. M. STEINERT has added still another rare specimen to his already large collection of curious musical instruments. This one is a blackened and charred piano, which he had on exhibition in one of his windows at the store yesterday, and which attracted a vast deal of attention from the passers by on Chapel-st. The piano referred to is one which recently passed through the fire at the handsome residence of Mr. Edward Lawrence on Humphrey-st. It was presented by him to Mr. Steinert. The piano was originally an upright cabinet grand of Steinway & Sons manufacture, and was bought by Mr. Lawrence from Steinert & Son several years ago. During the recent fire, which so damaged Mr. Lawrence's home, the only thing saved which could be moved was the aforesaid piano. The case is but a mass of black-

ened charcoal, the sounding board split and charred and the hammer work and action completely destroyed by the fierce flames through which it passed, yet while the mechanical part is absolutely destroyed the musical part is practically as good as ever and the resonance of the music unimpaired. The instrument is what is known as a three stringed piano, and all the strings are still in unison and up to concert pitch. This is very unusual and a cause of great wonderment to all who have examined this interesting relic. The ivories are also lost from the keyboard of the piano.—New Haven "Journal Courier"

In Town.

SINCE our last issue there has been quite a number of out of town members of the trade here on visits, among whom we may mention:

Wildor, of the Taber Organ Company, Worcester.
Woolley, of Toledo.
Moore, of the A. B. Chase Company, Norwalk.
Levassoir, of the Levassoir Company, of Cincinnati.
Joe Allen, of Dearborn's, Philadelphia.
Rohlfing, Sr., of Milwaukee.
Otto Bollman, of the St. Louis Bollman house.
Ed. Cluett, of Troy fame.
Potter, of Lyon, Potter & Co., Chicago.
Powers, of the Emerson Piano Company, Boston.
Howard, of the New England Piano Company, Boston.
Steinert, Sr., of New Haven.
E. N. Camp, of Estey & Camp, Chicago. (Wedding trip.)
Mr. Mason, of Mason & Risch, Toronto, will be here this week.

Announcement.

IN order to close out our immense stock of pianos and organs before removal to our to be remodeled warerooms, 101 and 103 Fifth-ave. (next to the post office), prices will be reduced away down. A fine piano for \$250, worth \$400; organs for \$70, worth \$125. Stock embraces Chickering, Lindemann, Wheelock, Stuyvesant, Steinway, Hallet & Davis, Hardman and Knabe pianos; Palace, Bridgeport, Shoninger, Wilcox & White, Estey and Packard organs. Second-hand pianos from \$35 upward, organs for \$40, \$50 and \$65. Easy payments arranged. This is a great opportunity for a bargain and buyers should call early on the HENDRICKS MUSIC COMPANY, LIMITED, 79 Fifth-ave., Pittsburgh, Pa.

Piano Cases at Terre Haute.

THE establishing of the piano case works here was undoubtedly one of the most practically good things accomplished by the Business Men's Association since its organization. There are few who realize the importance of the enterprise to the business interests of the community, the magnitude of the concern or the wonderful energy expended in building the plant and getting the works into practical operation. For instance, on January 1, 1890, P. C. Kintz was called from Leominster, Mass., by telegram to furnish plans for the buildings essential to the factory. On April 7 ground was broken and the laying of the massive stone foundation was commenced. On October 1 the buildings were ready for occupancy and the machinery was in motion. November 10, 104 carloads of cases had been shipped to New York city. By December 31, 268 additional carload lots had been shipped to New York, Chicago and other points, and there are at present 260 carloads in course of construction. Of the men employed at the factory all are Terre Haute men except nine. The cost of this valuable plant is estimated as follows:

Buildings.....	\$23,700
Machinery.....	11,000
Lumber and other stock on hand.....	6,000
Total.....	\$40,000

Insurance men here unite in pronouncing the buildings among the very safest and best constructed factory buildings in Indiana. Mr. Cobleigh, the proprietor, is regarded in the very highest estimation by the employés of the works, who unite in pronouncing him an employer of the kindest and most liberal disposition.—Terre Haute "News."

—Wollard's new music store at Amesbury, Mass., was opened with a big concert on last Thursday afternoon. Mr. Wollard is head of the Good Templars and chief of the fire department, besides being treasurer of the Sunday school and trustee of the baseball club. He has a large circle of acquaintances.

—F. R. Folsom, of Laconia, N. H., has sold a half interest in his piano and organ business to Merton C. Rowe, and the firm will be known as Folsom & Rowe.

A Violin Exhibition.

(Louisville, Ky., "Times.")

ARRANGEMENTS are being made to give an exhibition in this city early in February of odd and valuable violins, the work of famous makers. An investigation has shown that there are a very large number of valuable violins in this city, Jeffersonville and New Albany, and the bringing together of these will be an interesting feature in musical circles. It will enable owners to compare their instruments, learn the names of the famous makers, their values, and listen to some fine music by many of the best lady and gentlemen violinists in the city. A large number of persons have consented to exhibit their instruments and to take part in the entertainment, which will be free, but the admission will be by ticket to be had from exhibitors. The intention is to hold it in some private residence, centrally located, where large double parlors can be used for the purpose. Those having it in charge are desirous of securing every fine instrument in this vicinity. Owners of such will confer a favor by sending their address to J. G. Sweet, 505 Fourth-ave., at once.

The Trade.

—A. F. Winter, the well-known music dealer of this section of the world, ordered his ads. changed several days ago, but we were so busy that we failed until to-day. Read them. His organ and piano cuts will strike your eye as soon as you open the "Mirror." Buy the makes of instruments he advertises and you'll strike the ear with beautiful, sweet and soul stirring tones every time the chords are struck.—Altoona "Mirror."

—The Pittsburgh "Dispatch" says that the Hon. D. P. Wells, of Marion County, Pa., has what he believes to be a genuine Stradivarius violin, which he bought many years ago from a teamster. He is waiting for someone who will pay \$10,000 for the instrument, and probably if he waits long enough for someone who will buy it at that figure it will be old enough to be well worth that sum.

—Owing to the reports from America of the enthusiasm which the Janko keyboard system has excited there, the board of the conservatoire have decided to allow classes for instruction on that system to be undertaken by Mr. Wendeling, from the commencement of the new year. The number of pupils who have applied to join the class is so great that there will be some difficulty in supplying a sufficient number of instruments to meet this large and sudden demand. The American and English are the chief applicants for instruction on this system.—London "Music Trades Review."

—Says the St. Louis "Republican": "Forty-five years ago Charles Balmer, a young music teacher who had been engaged in his profession for some eight years previously in the then frontier town of St. Louis, started a music store, the first general music store west of Cincinnati. Shortly thereafter, not content with buying and selling the products of others, he began the publishing of sheet music and later on of music books as adjuncts to his rapidly growing business. For some years his brother-in-law, Mr. Weber, was associated with him in the business, but for the past 20 years Mr. Balmer has been the sole proprietor. Mr. Balmer, in the year 1847, published the celebrated song of Franz Abt, 'When the Swallows Homeward Fly,' which still has a large sale. Many of the publications of this house have had a very large circulation, several of them having been reprinted in Europe. Among the songs which have reached the greatest celebrity may be mentioned 'Belle Brandon,' the words by Thomas E. Garrett, formerly of the 'Republic,' which was published nearly 40 years ago. This house has ever been the friend and helper of struggling young musicians and composers, frequently publishing the compositions of young and unknown authors when other publishers refused. Their catalogue of copyright publications at this date, including every class of music and music books, numbers nearly 10,000."

—H. E. Douhet, a piano dealer at Cleveland, Ohio, has been having some trouble with a Frenchman calling himself W. G. Rousseau, to whom he had given a cover to be embroidered. There was a dispute as to the cost of the work and the cover had to be replevined before Rousseau came to his senses and settled with Mr. Douhet.

—Recent patents of interest:

Regulator for music box motors, L. Kampiche.....	No. 442,609
Musical instrument (?), M. J. N. Poussot.....	No. 442,913
Piano tuning apparatus, A. Feldin.....	No. 443,041
Banjo, A. C. Fairbanks.....	No. 443,310
Musical leaf turner, J. Maret.....	No. 443,625
Automatic musical instrument, J. M. Farmer.....	No. 443,909
String for musical instruments, C. F. Albert.....	No. 443,869
Piano attachment, C. C. Polk.....	No. 443,598
Piano action bracket, P. Krumpholt.....	No. 443,578
Musical leaf turner, O. F. C. Banner.....	No. 444,390
Musical leaf turner, J. F. C. Grunn.....	444,380
Electric motor attachment for reed organ, L. K. Fuller.....	444,169
Piano action, J. Rudolf.....	444,067
Piano action, S. K. Perry (R.).....	11,138
Piano pedal and guard, W. F. Sternberg.....	444,307
Piano action, repeating, Brackett & Moore.....	444,041

A PURCHASER WANTED—A solvent piano and organ business in splendid condition, with a large trade, in a prosperous Eastern section, and with bright prospects, wants a partner to purchase a cash interest. Address "Purchaser," care of this paper.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

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WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

ESTABLISHED IN 1851.

VOSE & SONS PIANOS

ARE UNIVERSAL FAVORITES.

They Bewilder Competitors and Delight Customers.

VOSE & SONS PIANO CO.,

170 Tremont St., Boston, Mass.

Conover's Latest.

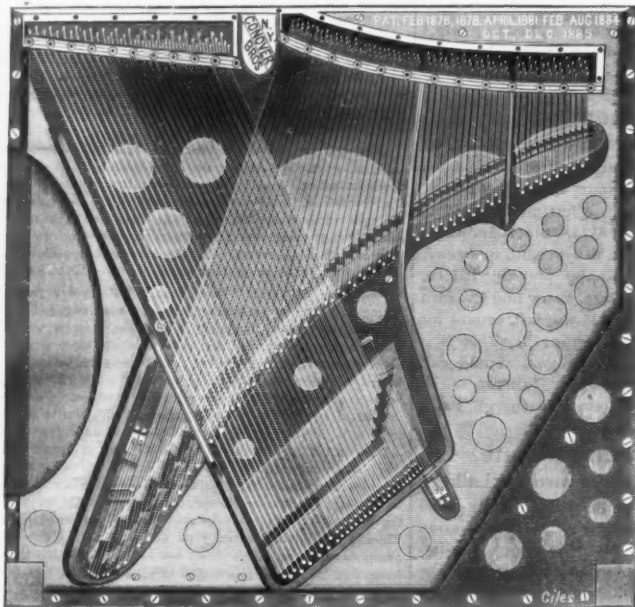
ALL those piano men who are dealers in the Conover piano and all those men in the trade who have made big positions for themselves and, in most cases, big money by following the uprising of piano institutions and watching the product thereof, have been on the lookout for the new scale Conover upright.

They have been waiting for this because they were justified by past experience and observation in expecting an instrument the appearance of which should signify much more than the ordinary appearance of a "new style" as announced by most makers.

And at last, here we are. This is the modest announcement made of this new candidate for professional favor:

It gives us great pleasure to announce at the opening of the new year the perfection of our new grand upright duplex scale, which imparts to the upright piano the most charming characteristics of the grand, being constructed theoretically after the same plan. To avoid an otherwise necessary advance in price from the additional cost of internal construction, we have placed it in a somewhat simplified though handsome case. The same scale will also be supplied in Style "E" case, in the fine figured light woods. The new Style "K" piano also contains our patented repeating action (the equal of which in touch and durability is found in no other upright piano), our patent automatic music desk and our telescopic lamp bracket.

The two accompanying cuts give an accurate idea of the case and of the scale pattern of the new piano, and this



little description tells what may be expected in the instrument:

Seven and one-third octaves, with three full engraved panels, pilasters, carved trusses, full iron frame covering rest plank, overstring scale, three unisons, the same as in grand pianos, our exclusive and patented improvements; nickel plated drawn metal action rail, repeating action, duplex bridge with auxiliary vibrators, telescopic lamp bracket and automatic music desk.

Our upright cases are constructed so that the entire front of case, including action, keyboard and trusses, can be removed, reducing the depth to 14 inches. Height, 4 feet 7 inches; width, 5 feet 3 inches; depth, 2 feet 4 inches.

They are now ready for delivery, and every piano man as is a piano man should see one of them and should realize what a superb instrument the Conover Brothers are making.

S. R. Leland & Son.

MESSRS. S. R. LELAND & SON, of Worcester, Mass., send us a circular containing testimonials from some of the artists who participated in the late musical festival at Worcester, who were supplied with Chickering pianos during their stay in that city. The list includes Carl Zerrahn, B. D. Allen, Clementine De Vere, Jennie Patrick-Walker, Mary Howe, Mrs. Geneva Johnston Bishop, Clara Poole, Gertrude Edmands, Ivan Morawski and Henry Beaumont.

Messrs. Leland & Son furnished these ladies and gentlemen with Chickering pianos and obtained their thanks and compliments, as set forth in the circular, and this is good and business-like advertising. Several weeks ago we felt it necessary to criticise an advertisement published by Messrs. Leland & Son, in which they gave a long list of prominent pianists who, the advertisement said, used the Chickering piano in concerts. We were compelled in the interest of truth to point out that some of the people mentioned did not use the Chickering piano in concert, and that some of them did not even pretend to be concert pianists.

We said at the time "We can't believe that Mr. Frank R. Leland ever sanctioned the insertion of such an advertisement," and we must retain the same opinion now, because we have always held Mr. Leland in high esteem as a busi-

ness man. His firm, of which he is now sole proprietor, is one of the oldest and best known in New England, and his representation of the Chickering piano in his territory is satisfactory to Messrs. Chickering & Sons and profitable to himself.

There is nothing too good that Messrs. Leland & Son can say of the Chickering piano, and THE MUSICAL COURIER will uphold them in all that they say of it so long as they remain in bounds. And there is so much good that can be said of the Chickering that it is not necessary to go outside to get matter.

Good Cheer from Columbus.

Editors Musical Courier:

ALLOW me to express you my appreciation, however humble my opinion, of the manner in which you conduct your journal. You gave again a sample of your wakefulness when producing the legal decision on leases in your last issue. I notice that you have the welfare at heart of manufacturers, dealers and the musical profession and every issue of your paper shows an effort to do some good, vice some other journals' efforts to put type on paper.

Your grit was proven in my case—where you published a card against a concern from whom you had enjoyed a large patronage in advertising and still enjoy the same.

Your war on stencils has done much good, though you will reap no benefit from the thousands whom you saved from being imposed upon with inartistic instruments.

The legal opinion which you print is so plain that it will hold good in any State. Owing to labor agitators Ohio dealers have for years used no leases, but take a plain chattel mortgage. The law on leases is so in Ohio that no piano dare be pulled without offering back one-half the amount they have paid. It will be quite essential, however, to draw up the notes first (make the sale first) and then draw up the mortgage. If it could be proved that the mortgage was drawn up first and signed first before notes were given it may make it quite risky. The only thing to observe in chattel mortgages is the "refiling," but I believe the laws differ about that in the different States.

Gratefully yours,

COLUMBUS, Ohio, January 17, 1891.

W.

Is Stanley a Pirate?

MR. E. L. GODKIN, in the February number of "The Forum," undertakes to prove that the expedition to relieve Emin was clearly a piratical undertaking, since it had the sanction of no Government and its leader was responsible to no power. In the course of the argument Mr. Godkin shows that the sympathy for Emin which caused the expedition to be undertaken was a sentiment born of the Gordon myth, and he points out the curious fact that the people of Africa, owing to the slave trade, have always been regarded as fit spoil for pirates, even by civilized nations who hold no such notions even about any other savages. Mr. Godkin expresses the highest admiration for Mr. Stanley's courage and endurance, and approves of his conduct of the expedition. It is its legal character only that he criticises. Other articles that will appear in the February "Forum" are: "The Vanishing Surplus," by Senator Carlisle; "The Farmer's Changed Condition," by Prof. Rodney Welch; "The Government and the Indians," by Hiram Price; a biographical essay by Professor Gildersleeve, of the Johns Hopkins University, and half a dozen other essays. But we should like to know what all this has

to do with the music trade or the development of the piano trade in Timbuctoo?

Items from "Music and Drama."

LAST week I was in Boston, Massachusetts. I spell Massachusetts out in full instead of writing it Mass., because I wish the splendid set of men in the great piano business to know that I can spell Massachusetts, and also because I know that if I spell Massachusetts out in full instead of writing it Mass. the word Massachusetts takes up more space than if I wrote it Mass., which is short for Massachusetts.

While I was there I walked along Tremont-st. on my feet and went right through a door into a piano wareroom, where there were numerous grand square and upright pianos in wooden cases displayed in an elegant manner and with great taste.

The gentlemanly and handsome salesman who had charge of the selling of the splendid instruments told me that they were all for sale, and when I asked him if he did not even rent one he laughed and said it was a good joke. I laughed also, too, and when we both laughed together he stopped suddenly and said that he thought that my laugh was the most splendid laugh he had ever heard laughed, and he said that he would like to have me laugh into a phonograph, because he said that at the rate of a nickel in the slot per laugh he could make a great deal of money.

During the time I was in Boston I was there all of the time that I stayed there and when I came back I left there and came to New York, where I arrived in the steam cars. The train which I took to New York, or rather the train which took me to New York—(another joke—ain't I witty? Please excuse me while I laugh again—I love to laugh)—the train which came

with me to New York brought me here and it ran very quickly, but over nobody. It was a splendid train and the conductor of the car I was in was a splendid, handsome man. I am sure he was a man because he had whiskers on his face.

When I got here I was in New York and I was hungry, so I went down town in a horse car that was drawn by two horses along two steel rails, with a man driving the horses and turning the brake of the car around all the time, which when it is turned around in a certain direction very hard it stops the car from moving any further along the rails, so people can get out without falling down. It is a splendid invention. It's very accommodating, like accommodation notes.

I came down on the Fourth-ave. car and went over to the Dairy Kitchen and had, what I call, a splendid breakfast. My many readers will remember that the Dairy Kitchen is kept by an old piano man who was once in the piano business, and I know him, and he had often many times asked me to patronize his store. I was real anxious for a cup of coffee so I went there to drink it with my mouth, the same mouth I speak with.

I used to go to Delmonico's and drink a couple of bottles of wine with my morning meal, but I have recently been asked by one of our most splendidly prominent piano makers to extend his notes for a period covering three years, and as our old friend Mr. Louis and others had advanced me some money on some of them, I had to do it; so I got some more notes and gave them to the man who prints my paper, and I was surprised when he took them, and so I won't go to Delmonico's again until I go there with some splendid agent.

Every gentleman who is engaged in the great piano trade in Boston said that he thought that my great Christmas number was a marvel in music trade journalism, and they said it was the most splendid paper that they had ever seen.

I understand that there will be many items of news that will interest the great piano trade of America that will take place during the year 1891, and as soon as I read them I will place them before my many readers.

Sometimes I read articles in other papers. Then I take and cut them out and paste them on a piece of paper with mucilage and send them to the printer, and don't make any mark on the articles, so that when people in the trade happen to read them in my paper they think I wrote them myself. That's the reason my paper is such a great paper.

H.

—Deputy Coroner Jenkins has decided that John Cumminsky, the piano maker, who died at his home, No. 136 West Thirty-sixth-st., had committed suicide by swallowing a dose of Paris green. Cumminsky died on Saturday, and until the autopsy was held it was thought that cholera morbus was the cause of his death. The case will be investigated.—New York "Tribune."

FRAUD IN SECURING CREDIT.

WHEN goods are sold upon an agreement by the purchaser to pay for them at a future time, the seller parts with his property and looks wholly to the honesty of intention and financial ability of his customer to meet his obligation, unless at the time of sale a special lien on the property sold is reserved to the seller. This is true, except there be fraud on the part of the buyer in securing credit, in which case the rights of the parties are materially changed. The importance of fraud in securing credit is due mainly to the fact that upon its discovery the seller is no longer required to look to the financial standing of the buyer, but he may rescind the contract under which goods were sold, and proceed to regain possession upon the theory that having parted with title through fraud, the title was in law unchanged, and that the property still belongs to the seller. A buyer who obtains possession of goods on credit by fraud stands in no better light, so far as right of possession is concerned, than he would had he stolen them by actual force.

It becomes, then, of importance to the business man to know of what such fraud consists as will create the right of rescission. In the first place, it must be such misrepresentation as induced the seller to part with his property. It must be an unequivocal representation that a fact exists which does not exist, or it must be the willful concealment of a fact which the buyer knows or ought to know would influence the seller if he knew it. Thus it will be seen that fraud may be either positive or negative in its nature, but it must be unequivocal in either case. If the representation be concerning a possibility or probability, although it may be wholly false, it will not amount to fraud, for had it been true there would still have been a chance for the seller to lose, and he accepted that chance. The failure of the possibility leaves him no worse off than he would have been had the contingency he voluntarily accepted failed. To constitute fraud the misrepresentation must be absolute. Further than this, the misrepresentation must be one upon which the creditor relied. It must, therefore, be plausible and reasonable and urged as a basis of credit.

Fraud cannot be predicted upon misrepresentations so extravagant and unpalatable as to appear incredulous upon their face. The statement of a man that he was the King of England, made as a basis for credit, would not be made the basis of a fraud claim, for this is so preposterous as to carry its own conviction of falsity with it to the mind of a prudent business man. The statement of a man apparently in good circumstances that he had land in an adjoining State worth \$10,000 is a statement which, if relied upon, is fraudulent if false. A reasonably prudent man would be misled by the latter; no man of business judgment would rely upon the former. The essence of the fraud is not the falsity of the statement, but procuring the credit, and therefore some of the responsibility falls upon the seller. There is no actionable fraud in a lie which a would-be customer tells on the strength of which he procures no goods, and no more is there fraud in a lie upon which he ought not to have secured them, though he did. The law will not protect the fool in his folly.

On the other hand, the concealment of a material fact is as fraudulent as the misrepresentation of a material fact, provided the concealment is willful. In order to make this principle operative, however, the debtor must have known that the creditor acted upon the faith that what was concealed was not a fact, and that he would have acted differently had he been informed. One of the simplest illustrations of this principle is the matter of insolvency. A man who buys goods on time after he knows that he is insolvent, who knows that they are sold to him on credit based upon prior statements which, though true when made, have become false through change of his circumstances, stands in the same position he would if he made those statements whether they were false, unless the circumstances are such that it was negligence to rely on that statement without calling for a new one. The willful concealment of a material fact is usually fraudulent.

When fraud is discovered, if the one prejudiced by it desires to avail himself of the right to rescission, he must act with promptness. What is promptness depends on circumstances, but as a general rule any delay is dangerous. Upon the discovery of fraud two courses are open—condonation or rescission. Inac-

tion condones the fraud, and leaves the creditor to his personal remedy against the debtor. Rescission is accomplished by promptly returning what benefits have been received under the contract, less what damages result from the breach, and then the possession and title to the property may be recovered. This right of recovery extends against the original debtor, and subsequent purchasers from him as well, who take the property with knowledge of the fraud or under circumstances which should put a prudent man to inquiry. A man who buys property which he knows, or ought to know, has been secured by fraud participates in the fraud, and takes no better title than the one he bought from had. An innocent purchaser for value, however, will in most cases be protected in his purchase. The law cannot permit the doctrine of fraud to extend so far as to unsettle business confidence, but it will enforce it far enough to protect honest men from imposition and deprive impostors of any benefit which might result from their dishonesty.

The New York and Florida Special of the Pennsylvania Railroad.

THE Pennsylvania Railroad Company announces that, commencing on January 19, the New York and Florida special will be placed in service between New York and Jacksonville and St. Augustine. The train will run tri-weekly at present, leaving New York Monday, Wednesday and Friday at 9.30 A. M.; Philadelphia, 11.59 A. M.; Baltimore, 2.20, and Washington, 3.30 P. M., arriving at Jacksonville and St. Augustine the next afternoon. The train will be equipped with Pullman vestibule drawing room, sleeping, dining, smoking and observation cars. A conspicuous feature of the equipment is the new Pullman vestibule drawing room car, containing six drawing rooms fitted with all the modern conveniences promotive of comfort and luxury. These cars will afford most convenient and exclusive accommodations for parties traveling together.

Never before in the history of Southern travel have its requirements been so fully met, and the inauguration of this magnificent service will undoubtedly greatly stimulate travel to this particular portion of the South.

Reservations of space may now be made at the ticket offices of the Pennsylvania Railroad.

—It is said that C. W. Coops, who has gone into manufacturing pianos at Taunton, is already contemplating a removal to larger quarters at Mansfield, Mass.

THE CELEBRATED
WEAVER * ORGAN.

AGENTS WANTED IN ALL UNOCCUPIED TERRITORY.

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WEAVER ORGAN AND PIANO CO.,
—YORK, PA.—The
Remingtonhas set the copy for writing
machines for 15 years.
It is to-day the

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and expects in the future,
as it has in the past,
to lead all others
in adding improvements
to what will always be
the true model of a

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ANN ARBOR ORGANS.

THEY ARE SELLERS AND YOU
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There may be something in it.

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TABER
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Manufactured by the

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WORCESTER, MASS.

UNEXCELLED IN
Power and Singing Quality of Tone,
Precision and Delicacy of Touch,

And Every Quality Requisite in a

FIRST CLASS PIANO

For Catalogue and Territory address
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General Factors - - CINCINNATI, O.

YOU KNOW THAT THE

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Where they have been made for more than 20 Years.

MASON & HAMLIN
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MASON & HAMLIN PIANOS.

Improved method of stringing, invented
and patented by Mason & Hamlin in 1883.

MASON & HAMLIN ORGANS.

The Cabinet Organ was introduced by M.
& H. in 1861. Other makers followed, but
the M. & H. instruments have always main-
tained their supremacy as the best in the
world.

MASON & HAMLIN PIANOS.

The M. & H. Stringer has been pronounced
by competent experts "The greatest im-
provement in pianos in half a century."

MASON & HAMLIN ORGANS.

Highest awards at all the great world's
exhibitions since and including that of
Paris, 1867.

MASON & HAMLIN PIANOS.

The strings being secured to the iron frame
by metal fastenings will not require tuning
one quarter as often as pianos on the worst
pin system.

MASON & HAMLIN ORGANS.

X. Scharwenka says of the "Liszt" model,
"Capable of the finest tone coloring, and no
other instrument so enraptures the player."

MASON & HAMLIN PIANOS.

New drawing room grand pianos, new
models upright grands. New piano cata-
logues.

MASON & HAMLIN ORGANS.

Supplied to Her Majesty Queen Victoria,
the Empress Eugénie, Sir Arthur Sullivan
Sir John Stainer, Ch. Gounod.

MASON & HAMLIN PIANOS.

Best quality of tone, which is very musical
and refined, free from the subtleness which
is common.

MASON & HAMLIN ORGANS.

Supplied to the Sultan of Turkey, the Abbe
Liszt, Dr. F. J. Campbell, of the Royal
Normal College, Madame Antoinette Ster-
ling.

MASON & HAMLIN PIANOS.

The Piano as constructed on the M. & H.
system is more durable, and very little
affected by climatic influences, varying
degrees of heat, dampness, &c.

MASON & HAMLIN ORGANS.

Popular Models. The Three Manual and
32 feet Pedal Organ. The Two Manual
and 16 feet Pedal Organ. The Liszt Organ.

MASON & HAMLIN PIANOS.

Circulars with testimonials from more than
three hundred artists, dealers and tuners
furnished on application.

MASON & HAMLIN ORGANS.

Send for New Illustrated Catalogue.

MASON & HAMLIN ORGAN AND PIANO CO.,

More Blazes.

A FIRE that broke out in Rines Block, Portland, Me., at 4 o'clock on Friday morning damaged the stock of M. Steinert & Sons' branch to the extent of about \$2,000, and Ira C. Stockbridge's music and musical instrument stock about \$1,000, chiefly by smoke. Both insured.

Thursday evening, Sanderson & Robinson's music store

at Northampton, Mass., was damaged to the amount of \$400 by fire. No insurance.

10 Hours Requested.

THE following communication explains itself:

OFFICE OF F. CONNOR, 237 and 239 East Forty-first-st.

NEW YORK, January 16, 1891.

Editors Musical Courier:

On the 12th inst. a committee of my varnishers and polishers waited on me and expressed their willingness

to resume work and the 10 hour system on and after January 15, 1891. Yours respectfully, F. CONNOR.

In addition to the above we have received the following notice:

NEW YORK, January 19, 1891.

Editors Musical Courier:

Please notice that from this date the ten hour rule prevails again in all departments of our factory, and oblige, Yours, &c., KRAKAUER BROTHERS.

—Mr. A. H. Fischer, of J. & C. Fischer, was in Boston last Saturday.

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NEWMAN BROS.' ORGANS,

Cor. W. Chicago Ave. & Dix St., Chicago, Ill.

THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager of the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warerooms and examine these organs.

JACK HAYNES, 20 East 17th St., New York.

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MANUFACTURERS OF

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North Clinton Street,
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MANUAL OF MUSIC.

BY W. M. DERTHICK.

THIS remarkably practical and comprehensive work has recently been thoroughly revised and greatly enlarged, and in its improved form contains the following features, each of which has received the highest commendation from the most prominent musicians of this country and Europe:

- 1.—A complete history of music.
- 2.—A series of six colored chronological charts, the ingenuity and practical usefulness of which for purposes of reference and historical study have secured for the author so much deserved praise.
- 3.—Excellent photographic portraits of nearly one hundred eminent musicians, from Palestrina and Orlando Lassus to the youngest of great modern composers, Moritz Moszkowski.
- 4.—Extended biographies of over fifty of the most prominent characters in music, past and present.
- 5.—Carefully prepared analyses of over two hundred characteristic works, showing their form, content and technical requirements.
- 6.—Over fifty specimen compositions for historical and artistic illustration from the best foreign editions.
- 7.—Complete Dictionary of Technical Terms and Phrases.
- 8.—Complete Dictionary of Important Musical Works, Instruments and Institutions.
- 9.—Complete Dictionary of Musical Artists and Composers.

Each Dictionary gives the foreign pronunciation of every difficult word, phonetically spelled, so that absolute accuracy may be instantly acquired. The work is introduced exclusively by subscription and is securing a sale quite unprecedented in the history of musical literature. The publishers invite correspondence with any to whom music is congenial and who may desire to secure a permanent and lucrative position. Address

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CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
230 STATE-ST.,
CHICAGO, January 17, 1891.

TWO of our Chicago dealers have been slightly victimized lately by a female crook. In one case the sum of \$68 was taken from a drawer in the salesman's desk, where it had been hastily and carelessly thrown, and in the other case it was only the sum of \$10 and some cents which had just been paid in on a rent contract and was temporarily placed on top of the safe. It was fortunate that it was not more in both cases, and it behooves dealers to be more careful of the lucre when total strangers are around.

It is not often that an error appears in these columns, but it will occur occasionally, and the most singular part of it is that this same error will be found subsequently in all the other papers. We thought we had good reasons for reporting that the Albrecht piano had been located here with Messrs. Rintelman & Co., which was a mistake. The piano, we are now assured, will be handled exclusively in this locality by Mr. Horace Branch.

There isn't a manufacturer or dealer in this city who doesn't know that the figures lately given on the number of pianos made by the exclusively Chicago trade papers is far from correct. Our estimate was as liberal as it was possible to be, when the number was given as 7,000 and did full justice to Chicago, which, as two of the leading manufacturers stated to us in person, was all they wanted. One of the papers spoken of after stating the number as 12,500 came out and frankly acknowledged that the number did not exceed 7,500, but this was only after your correspondent had discussed the matter personally with the editor. The other paper still insists upon making the manufacturers appear ridiculous by making statements in an authoritative way which have not the basis of truth.

Daniel F. Beatty is still flooding the country with his cheap and lying circulars, one of his principal inclosures giving explicit directions how to send money. We notice that he omits to advise people to send it by postal money order; on the contrary, he tells them not to, giving as a reason that it is liable to be lost. Is it possible that there can be found a sufficient number of gullible people in this enlightened country to still make such a fraudulent business possible, after his illicit methods have been so fully exposed and his trouble with the post office authorities so freely ventilated?

Mr. W. W. Kimball has been ill and is still confined to the house, though we are informed that he is better and was expected at the warerooms to-day.

Nothing has been done so far relative to the world's fair pavilion. Three of the most prominent dealers of the city say that they have subscribed all they intend to for the world's fair or anything appertaining thereto.

Mr. I. N. Rice, of the Rice-Hinze piano, is on a Western trip for probably a fortnight.

Mr. W. M. Bartlett, of Madison, S. Dak., who recently bought out his father's business, claims to have been robbed of \$3,000. He has given a chattel mortgage to his father for \$4,000 and is reported to have failed.

Southern houses are asking for extensions and give as a reason the fact that cotton is so low in price that farmers are holding it.

Mr. Nathan Ford, of St. Paul, Minn., was in town this week on his way to Baltimore and New York.

Mr. Handel Pond, of Messrs. Ivers & Pond, Boston, Mass., is also in town for a few days.

Messrs. Reed & Sons say they are still experimenting and will know more about what they will do in about a week or 10 days, when they will have a finished piano.

Messrs. Lyon & Healy last year sold more goods and made more money in their piano and organ department than ever before; their total sales foot up upward of \$1,800,000; their sales of pianos alone for the month of December was almost exactly \$61,000. Their organ business increased during the year over 300 per cent.

Messrs. Ayres & Wygant are doing a fine organ trade, and their general business since the first has been good.

The piano houses in the near neighborhood of Jackson and State and Jackson and Wabash avenue were considerably shaken up by two explosions at the two corners named this afternoon. Two people were killed and glass was broken in many of the buildings; old Weber Hall suffered slightly, but while large plate glass windows directly opposite the Kimball and Messrs. Steger & Co.'s warerooms were shattered to atoms, the piano houses only got a severe shock. So did some of the piano men, but then they can stand shocks of all kinds.

The Nelson Piano Company.

THE stockholders of the Nelson Piano Company held a meeting yesterday and authorized the issue of \$50,000 stock in addition to the stock previously put out. As soon as a few details can be arranged work on their buildings at the Heights will begin and be pushed to

speedy completion. C. D. Nelson is in Chicago to-day on business connected therewith.—Muskegon "Chronicle," January 14.

AN IMPORTANT MOVE.

A New House to Open at Milwaukee, Wis., on an Extensive Scale.

BEFORE the fall business is fully upon us this year we shall have a new piano and organ concert at Milwaukee, Wis., of sufficient magnitude to make a distinct effect upon the trade in that part of the country. The Milwaukee "Sentinel" of the 15th inst. contains the following particulars, which quite cover the ground up to this writing:

The Move.

Commencing May 1, when a 99 year lease will have been secured, the real estate firm of Richter, Schubert & Dick, will build a six story building on Grand-ave., between Second and Third streets, immediately west of the Gram building in which the Commercial Club has been located. The building will have a frontage of 50 feet, extending to the alley, and when completed will be occupied by a large piano house, coming here from New Orleans. The building will be an imposing one, having a front of brown stone and extending back a distance of 100 feet. The plans have all been drawn, and it is expected that the building will be ready for occupancy by September.

Last October Joseph Flanner, a member of the extensive music house of Louis Grunewald & Co. (Limited), New Orleans, was in the city and cast a business eye about, with some idea of establishing a music business here if a favorable location and satisfactory terms could be secured. He then conferred with several business men who either owned centrally located buildings or contemplated building. He returned to Milwaukee last Tuesday and completed definite arrangements with Richter, Schubert & Dick yesterday. Papers will probably be signed to-day, and Mr. Flanner will return to New Orleans to make arrangements for withdrawing from the business there.

It is a singular fact that Louis Grunewald, the senior member of the New Orleans house, who, by the way, is Mr. Flanner's father-in-law, was located in Milwaukee when he first came to this country, some 40 years ago. He established himself as a music teacher, and afterward moved to New Orleans to engage in the same vocation. The house of Louis Grunewald & Co. is the leading one of its kind in the South and represents an investment of nearly \$500,000. It occupies two locations in New Orleans and has a large branch house at Houston, Tex. The wholesale store in New Orleans occupies a large building and has in connection with it a large music hall. Mr. Flanner has been connected with the house 14 years and has a large interest in it. It is his intention to withdraw from the firm and conduct the business in this city under his own name and independent of that in New Orleans. He will use the two upper floors for warerooms and piano rooms, with the lower floor and basement arranged as large salerooms. He expects to open here as soon as the building is completed and will then remove his family to this city. He is about 45 years of age, a very pleasant conversationalist, and a man who will readily make friends among the business men of Milwaukee.

The building will be furnished with passenger and freight elevators and a hallway at the eastern end of the Grand-ave. front.

When THE MUSICAL COURIER announced several months ago that negotiations looking to the above mentioned results were in work the report was denied by certain parties interested. We are glad to see our statements confirmed in this manner, and we wish the new concern success. It is not yet decided what makes of pianos and organs it will represent. The ground is already quite well covered, and the starting of so important an enterprise as this is will possibly mean some changes of agency.

Warning.

New York, January 12, 1891.

Editors Musical Courier:

GENTLEMEN—We are constantly in receipt of letters from manufacturers and dealers requesting information regarding C. H. Badlam, of Ogdensburg, N. Y.

We find that this party is advertising himself as agent for our pianos, and we desire to say that we have never sold him an instrument and never will. * * *

If you can inform your readers as to Mr. Badlam's responsibility you will confer a great favor on

Yours very truly, PEEK & SON.

—The Texas "Christian Advocate" contains an advertisement of Messrs. Collins & Armstrong, of Fort Worth, wherein they call themselves "manufacturers of pianos and organs." We should like to ask of Messrs. C. & A.: Have you ever made a piano or an organ up to the present time? Never mind what you may do in the future—have you ever up to now made a piano or an organ? Why, then, do you advertise yourselves as manufacturers?

Trade Notes.

—Dave Coughlan has gone and opened a music store at East St. Louis, Ill. Look out, Dave!

—Edward S. Roosa, of West Newton, Mass., has ventured into the music business at Worcester.

—The music business of Paul Reubens, recently established at Mechanicville, N. Y., has been abandoned.

—The branch of Schwankowsky, at Grand Rapids, is doing the largest retail piano and organ trade in that town at present.

—The mortgagee, G. D. Landwehr, has sold out the entire stock of H. Kaufman, dealer in musical instruments, Cumberland, Md.

—P. W. Hurdell, formerly in the music business at Pasadena, Cal., has returned thither after a reconnaissance in St. Paul, which did not pan out.

—C. L. Gorham, of Worcester, who has been in Europe since June, was last heard from at Rome. Thence his path lies in the direction of Monte Carlo.

—We learn that Ferd. Anguera, who is no longer at the retail wareroom of the Hallet & Davis Company, Boston, has gone West to grow up with the country.

—Weinfeld Brothers, of Merrill, Wis., combining the useful with the beautiful, deal in boots and shoes, pianos and organs. They have recently taken a larger store.

—The organ factory of Wagoner & French, Sioux City, Ia., will be erected at University Station, on the Chicago, Milwaukee and St. Paul road, near that city.

—G. W. Jackson, the enterprising piano and organ dealer of Helena, Mon., has leased a large store at Great Falls, Mon., which he will stock with musical instruments.

—Some of the Buffalo firms, such as Hedge, Utley and Knoll, are complaining of remarkable dullness during this month so far. The weather has been against them.

—It is said that Mr. Nathan Ford, of St. Paul, does not feel as pleased with the condition of affairs of the stock company as he did feel when it was simply Nathan Ford.

—It is said that Kieselhorst's business of St. Louis is really a branch of the W. W. Kimball Company, of Chicago, a report, if true, that would enhance the importance of the business.

—E. Witzmann & Co., of Memphis, are reported as complaining very much of dullness of trade. They are an old-established concern and will, no doubt, get the full benefit of trade when it awakens.

—S. W. Richardson, the piano and organ agent of Brockton, Mass., whose disappearance was published by us last week, was in the habit of indulging in liquor, and to this his downfall is to be attributed.

—We do not take any stock in a recent interview published in the Elizabeth, Pa., "Herald" with Mr. "Vice-President" Wallace, of the so-called Mendelssohn Piano Company and its mythical 900 workmen. Rats!

—E. W. Furbush is out West for the Vose & Sons Piano Company on one of his regular trips. He will probably reach St. Louis this week. There may be a change of Vose representation at Cincinnati, although nothing definite on the subject is at present known.

—R. N. Jones' music store at Medina, Orleans County, N. Y., was recently entered by the sheriff, who took possession without being arrested. The sheriff excused himself on the ground that he had five attachments. One attachment nowadays seems sufficient.

—The man who committed suicide in Greenwood Cemetery on Wednesday last by shooting himself has been identified as William Zingermann, of 17 East Sixty-first-st. The suicide was a piano maker. He was in poor health and had been unemployed for some time. One of his sons was recently buried in Greenwood.

—Mr. F. J. Woodbury, of the firm of Jewett & Co., the Leominster, Mass., piano makers, was among our callers last week and reports business as good at the present time, with excellent prospects for the future. It is among the possibilities that Messrs. Jewett & Co. may make arrangements for representation in New York city.

—Maj. Warren Tuck, who died in New Britain, Conn., Friday night, 30 years ago was a prominent educator in Connecticut and was principal of the high school in New Britain. Of late years he was engaged in the manufacture of violin strings in Boston, though living in New Britain. He was 68 years old.—Boston "Traveler."

—The Capitol City Music Company, of Helena, Mon., have given up their store and removed their stock to the residence of D. H. Howe, the senior partner. This reduces expenses and enables competitors who occupy handsome stores and warerooms to do a larger trade. There is nothing like philosophy—especially when one is compelled to exercise it.

—G. Lehman, who will remove to a new store at East St. Louis, Ill., will have in stock pianos, organs, musical instruments, fancy articles, china-ware (including pottery), toys, playthings, other things to play with, plush goods, books, stationery (as well as movable things), sheet music and music sheets. In addition to this Mr. Lehman is a music instructor and he expects to put in a busy winter.

—Clark & Whitson have opened a music store in the Sherman Block, corner of Washington and Mojave streets. The gentlemen come from Los Angeles, Mr. Clark being a member of the music house of Bartlett Brothers & Clark. He is also connected with the Knight-McClure Music Company, of Denver. They expect to build up a good business in Phoenix.—Phoenix, Ariz., "Republican."

—Viola Cohick, wife of John V. Cohick, with John M. Dickson, attorney, sued the Jesse French Piano and Organ Company in the Circuit Court of St. Louis on January 9 for \$2,500 damages. She alleges that she was the owner of a piano worth \$375 and that the company, without legal authority or legal process of any kind, invaded her premises and forcibly took the instrument away, causing her great annoyance and anxiety. Guess the court will think different.

—Nathan J. Farrand was convicted of forgery in Judge Tuthill's court on the 18th, and was sentenced by the court to 14 years in the penitentiary under the habitual criminal act. Farrand forged the name of G. W. Pitkin, of Pitkin & Brooks, to an order on C. H. Shaw, of Mandel Brothers' cloak department for a \$300 sealskin sacque. He served a year at Joliet in 1889 for forging the name of W. W. Kimball, the piano dealer, for a guitar.—Chicago "News."

—The baseball club of the Emerson Piano Company met with many successes on the diamond last season, but their greatest success was scored at Bacon Hall last evening, where their annual ball and reception were held. A delightful promenade concert was rendered by Schnell's orchestra. Then the varied evolutions of the grand march were executed, with Mr. W. J. Otto and lady in the lead. This couple was followed by scores of pretty ladies in elaborate costumes, attended by their male escorts in full evening dress.

A waltz opened a series of 22 dances, which were only interrupted at midnight, when a collation was served by Seiler.

The floor was under the direction of W. J. Otto, assisted by Mrs. J. H. Gavin and a large corps of aids. About 150 couples attended.—Boston "Herald," January 17.

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 Mr. J. P. COUPA, Mr. FERRARE, Mr. CHAS. DE JANON, Mr. N. W. GOULD, and many others,
 but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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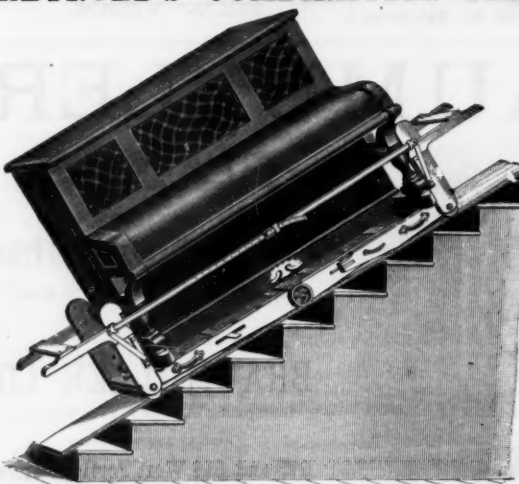
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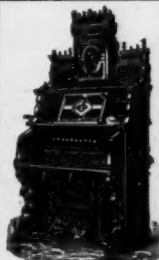
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